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PART I

Autobiography

in

SMOLLETT'S

"Roderick Random"

"Peregrine Pickle"

DICKENS'

"David Copperfield"

"Oliver Twist"

A piece of work carried out by
Miss Alice Shaver under the direction of
Professor E. K. Broadus, in English 52, and
presented to the Committee on Graduate Studies
of the University of Alberta, in part fulfil-
ment of the work for the degree of M.A.

May 1923.

1923
7

SMOLLETT'S AUTOBIOGRAPHY

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S-M O L L E T T

The important steps and phases of

Smollett's life up to the appearance of "Roderick Random" and "Peregrine Pickle" were as follows:

1. Birth and parentage and care
2. Education at Dumbarton and at Glasgow,
3. Departure for London and sojourn there;
4. The failure of his tragedy
5. Entering the navy as surgeon's mate in the attack on Carthagena;
6. His visit to Jamaica;
7. His marriage;
8. His return to London and his attempts to start a medical practice there;
9. His attitude towards the Jacobite rebellion;
10. His writings ("Roderick Random" 1748);
11. Obtaining his M. D.
12. His trip to France;
13. Appearance of "Peregrine Pickle";

1751; Practically all of these left some stamp on one or both of the two novels under discussion, as will be shown by tracing the course of his life, with the resembling features in the books, considering "Roderick Random" first.

Born in 1721, Tobias Smollett was, like his hero in this novel, the offspring of a love match opposed by his paternal grand-father, Sir James Smollett. But while Roderick's grandfather, his uncles and aunts are all banded to persecute him, Smollett's grandfather gave the family a living on a small farm after their father, Archibald Smollett, died. But the father seems, nevertheless, prejudiced against his grandfather, for in chapter 18, after he has learned that a present is expected by the Secretary of the Navy Office before appointing an applicant to a vacancy, Roderick says, "I sneaked off towards my own lodgings, cursing my fate all the way, and inveighing with much bitterness against the barbarity of my grandfather and the sordid average of my relations, who left me a prey to contempt and indigence!" So the book may be taken as an authority at least in this sense, that, if it gives no true picture of what actually happened to Smollett, it is a very fair statement of what he was inclined to think had befallen him. He took the outline of his own life, and painted into it all the "selfishness, envy, and base indifference of mankind he needed, to produce the desired literary effect. In later times, the author made amendments to his grandfather's house, for his ingratitude but in 1748, when "Roderick Random" was written, he was in another frame of mind. The old judge's will answers to the disposition of his property made in 1755 by old Sir James

1735 by old Sir James, allowing £22. 4s. 5d. yearly for Archibald's children till they were twelve years old. Roderick was orphaned in infancy by his mother's death, Smollett by his father's.

he was apprenticed to Mr. John Gordon, a medical practitioner, which meant at that time both apothecary and doctor - in Glasgow. He probably, while here, attended the courses at the University of Glasgow, for he possessed a knowledge of Latin and Greek. Many references and characters in "Roderick Random" and "Peregrine Pickle" pay tribute to, or satirise the ~~the~~ Latin language, or those who taught it. Roderick's education was similar to Smollett's only his university education was provided for by his uncle. After his early education, Roderick apprenticed himself, (ch. 7) like Smollett, to a surgeon, Mr. Crab, where he stayed for two years.

In 1739, while still a youth under twenty, Smollett, with letters of recommendation from his family, went to London, to get a start in life. Likewise Roderick went there when he left Mr. Crab's. The latter gave him a letter to Mr. Cringer, the member of parliament of his town, which he expected would bring successful opportunities. This Mr. Cringer, ~~the member of parliament of his town~~, (ch. 140, Mr. Staytape, the tailor, (ch. 15), the examining medical board (ch. 15) and the admiralty yard (ch. 18), in "Roderick Random", were all parts of Smollett's experiences, told not as they happened to him, but as they would best fit into the story. The bribery of the government officials, and of the examining medical board, is well described in these chapters. Describing the latter, he says; "The expense of this qualification for second mate of a ~~the~~ third rate, amounted to thirteen shillings, exclusive of the warrent, which cost him half a guinea and half a crown, besides the present to the secretary, which consisted of a three - pound twelve piece." His experience at the navy yard was similar. (Peregrine Pickle has an equally mortifying or even worse experience with the government (ch. 96) at the hand of Sir Steady Steadwell, who forbids him his House, deprives him of his pension, and charges him with lunacy. Peregrine satirises him thus; "He has succeeded more than once in contrivances of this kind, i. e. accusations of lunacy, having actually reduced people of weak heads to such extremity of despair as hath issued in downright distraction, whereby he was rid of their importunities,

and his judgment confirmed at the same time.") Mr. Cringer's snobbery is described in these words of Roderick Random, "There was a fire for the convenience of the better sort of those who waited on him. Thither I was never permitted to penetrate, on account of my appearance, which was not at all fashionable, but was obliged to stand blowing my fingers in a cold lobby, and take the first opportunity of Mr. Cringer's going to the door to speak to him."

Smollett early made a name for himself as a writer, but not without preliminary discouragements. He took with him to London in 1732 a tragedy which he had written- "The Regicide"- which however only came too reveal to him "the dishonesty of patrons, the unwisdom of friendly critics, the mendacity of managers." Smollett had obtained an introduction to Lyttleton, a known patron of literature, from whom he expected great help. The patron seems to have spoken a good word for him with Garrick and other great men in the theatrical world, but the play was never staged. Smollett received only vague promises, equivalent to a rejection. Although the play really merited no recognition, Smollett was for a while very hostile towards Lyttleton and Garrick, but was later reconciled.

Some of his bitterness is reflected by incidents in "Roderick Random" and Peregrine Pickle. In the former, one of the characters, Molopoyn, relates a worse experience than Smollett's. He was introduced to a priest, who promised to use all his influence with Supple, the manager, and advised Molopoyn to call on Supple at any time, making use of the priest's name. On his second call, Molopoyn saw the manager, who promised to read the play. The next time he called the manager was out; the next time, he was ill, the next time he had not yet read the play owing to stress of business; the next call found him laid up with the gout, and the manuscript missing, having been carelessly burned by the cook in singeing fowls. In three weeks Mr. Molopoyn produced a copy of the original. In a week's time he called again, but the season was then too late. The next two seasons passed with a similar experience, and finally his play was rejected. Like Smollett, he consoled himself temporarily by other writings.

In "Peregrine Pickle" there is also a somewhat similar reference to a manuscript, described by a member of the "College of Authors" (ch. 94). In this case a nobleman had requested to see the manuscript,

but evaded every later interview. He is satirised here in the words of the chairman, "I will lay an even bet with any man that his lordship, on the strength of that slender interview, together with the opportunity of having seen your performance in manuscript, has already hinted to every company in which he is conversant, that you solicited his assistance in retouching the piece which you have now offered to the public, and that he was pleased to favor you with his advice, but found you obstinately bigoted to your opinion, in some points relating to those very passages which have not met with the approbation of the town-----By that time you have lived to my age, you will not be surprised to see a courtier's promise and performance of a different complexion."

Smollett, like Random, in the pursuit of his medical profession, shipped as surgeon's mate on a man of war, which took part in the mis-managed expedition of the English against Carthage on the Spanish main, in the spring of 1794. But Roderick made his way into the navy if not in an irregular manner, at least entirely on his own merits. Smollett was not without friends and recommendations. Smollett, by his Carthaginian experience, gained his intimate knowledge of the English sailor, and the attack has a very conspicuous share in making the interest of "Roderick Random".

Captain Knowles had commanded the Weymouth in Vernon's West Indian fleet. He is possibly represented here by Capt. Oakum. He took part in the action with the French ships on the coast of Hispaniola, described in "Roderick Random", and his name is not praised in Smollett's account of the expedition into Carthage. ~~A captain George S~~

A captain George Shelvocke, who sailed to the South Seas some twenty years before Vernon's expedition, was accustomed to solace himself with "hipsy", a mixture of wine, water, and brandy, which he thought good for his gout. It is thought Smollett must have referred to him in speaking of "banyan days" and "lumbo", a liquor composed of rum, sugar, water, and nutmeg.

The rivalry between the French and the English after the battle of Dettingen is vividly portrayed. "The genius of the French never appeared more conspicuous than now, in therodomontades they uttered

on the subject of their generosity, and courage. Every man, by his own account, performed feats that eclipsed all the heroes of antiquity. One compared himself to a lion, retiring at leisure from his cowardly pursuers, who keep at a wary distance and galled him with their darts. Another likened himself to a bear, who retreats with his face to the enemy, who dares not assail him, and the third assumed the character of a desperate stag, that turns upon the hounds and keeps them at bay. There was not a private soldier engaged, who had not, by the prowess of his right arm, demolished a whole platoon, and put a squadron to flight." Then Roderick praises the English. "I magnified the valor of the English, with all the hyperboles I could imagine, and descried the pusillanimity of the French in the same style comparing them to hares flying before greyhounds, or mice pursued by cats." etc.

The speech made by Capt. Bowling on the way to Buenos Ayres, when a fight with a big stranger seemed imminent, is representative of the speech made by Capt. Best of the East India Company's service, when he was threatened by an apparently overwhelming Portuguese force at Surat in 1612. This man was a Puritan. He read Psalm 16 to the crew of the *Hoseander*, beginning at the eighth verse. The rest of the address was more after the address of Lieutenant Bowling, who spoke as follows, "My lads-- ----- I have gone to sea thirty years, man and boy, and never saw English sailors afraid before." "ayhap you think I want to expose you for the lucre of gain. Whosoever thinks so thinks a damned lie, for my whole cargo is insured so that in case I should be taken, my loss would not be great. The enemy is stronger than we are, to be sure, what then? Have we not a chance of carrying away one of her masts, and so get clear of her? If we find her too hard for us, 'tis but striking at last. If any man is hurt in the engagement, I promise on the word of an honest seaman, to make him a recompense according to his loss. So now, you that are lazy, lubberly, cowardly dogs, get away and skulk in the hold and breadroom, and you that are jolly boys, stand by me and let us give one broadside for the honors of Old England." The promise of recompense especially resembles that of Capt. Best, who, after showing his men the necessity there was for smashing the Portuguese, further told them that if it should please God that any one of our men in fight were dismembered or lamed, he faithfully promised upon his credit and reputation, in the hearing of the company, that he would

be a means unto the worshipful company whom we serve, in their behalf for reasonable maintenanceto keep them as long as it should please God they li ve. Smollett no doubt had this speech in mind when describing Capt. Bowling's.

Even apart from the hardships of sea-life, there was nothing in the prospect as surgeon's mate to tempt Smollett to remain at sea. The West Indies attracted him, so, very soon after the return of the defeated expedition, he retired from service, and settled for a short time in Jamaica. Likewise Roderick, while on board the "Thunder", goes to Jamaica (ch. 34).

Smollett, like Roderick, married a fine lady, but the latter met his in England, Smollett met his in Jamaica. She was an heiress, a Miss Nancy Lascelles, commonly called Anne lascelles. She is considered the original of Narcissa. The date of Smollett's marriage is given approximately as 1744, before he left Jamaica.

In 1744 Smollett returned to London. Between this date and his writings, he was in straightened circumstances, so far as his own exertions were concerned. He tried, in vain, to establish a medical practice in Downing St. Roderick is also represented as destitute. On one occasion he pawned his sword. The following experience of Roderick is no doubt autobiographical of this period of the author's life, Roderick did not know what to do for a living while in winter quarters at Rheims. "When I thought of turning merchant, the smallness of our stock, and the risk of seas, enemies and markets, deterred me from that scheme. If I should settle as a surgeon in my own country, I should find the business already overstocked; or if I pretended to set up in England, must labor under want of friends and powerful opposition, obstacles insurmountable by the most shining merit. Neither should I succeed by my endeavor to rise in the state, inasmuch as I could neither flatter nor pimp for courtiers, nor prostitute my pen in defence of a wicked and contemptible administration." This last is a reference to Smollett's political discouragements (Peregrine Pickle also knew pererty). But each of these, like Smollett, had to be pretty poor to forego his glass of wine or even his travels.

We have many reminiscences of Smollett

during the exciting times of 1745, the period of the Jacobite Rebellion. Together with Dr. Alexander Carlyle, John Blair, and Smith, he would meet at a coffee-house in Cockspur St. and they would pass pleasant evenings together. They would frequently resort to a small tavern in the corner of Cockspur Street at the Golden Ball, where they had a frugal supper, and a little punch, with rich conversation on literary subjects. (This probably suggested the supper in "Peregrine Pickle" ch. 36 referred to later) (Smollett, though a Tory, was not a Jacobite, but he had the feelings of a Scotch gentleman on the reported cruelties said to be exercised after the Battle of Culloden. We find numerous tributes in these books to the Scotch, and to Smollett's patriotism. The stranger whom Roderick meets on the latter's return from Mr. Cringer's (ch. 14), speaks thus; "My grandfather by the father's side was Scotch and I am so prepossessed in its favor that I never meet a Scotchman, but my heart warms. The Scotch are a very brave people. There is scarcely a great family in the kingdom that cannot boast of some exploits performed by its ancestors, many hundred years ago. There's your Douglasses, Gordons, Campbells, Hamiltons. We have no such ancient families here in England. Then you are well educated. I have known a beggar talk in Greek and Hebrew as well as if they had been his mother tongue. And for honesty, I once had a servant, his name was Gregory Macgregor; I would have trusted him with untold gold." Roderick says that this eulogium on his native country gained him affection so strongly that he believes he could have gone to death to serve the author, and Strap's eyes swam in tears. Another instance of Roderick's patriotism is found (ch. 27) when Crampley began one day to sing a song, which Roderick considered unpatriotic, and he told Crampley that "the Scots always laid their account with finding enemies among the ignorant, insignificant, and malicious." This provoked a boxing contest, in which Roderick was victorious, and gained quite a reputation thereby.)

In 1748, Smollett wrote "Roderick Random", which was the beginning of his successful literary career, and which helped to relieve his financial distress.

In 1750, Smollett obtained a degree of M.

MM. D. from the Marischall College of Aberdeen. He tried to establish a medical reputation by the publication of a scientific treatise on the external use of water. He wrote about the water of Bath, and his object was to prove that any other water would do as well (although he was then trying to establish himself at Bath.) The medical life of the place, especially the quackery, had a great attraction for him. Hence the frequent reference to the place in "Peregrine Pickle". He says, "It was a common practice among the physicians at Bath to dissuade their patients from drinking the water, that the cure, and consequently their attendance, might be the longer protracted."

It is probably owing to his frequent disappointments at getting a practice, that he satirises the medical profession so freely. (which will also be noted under "satire"). His humorous satire is seen in describing the arts of the apothecary, Mr. Lavement, (ch. 19, "Roderick Random"); "Oyster shells he could invent into crab's eyes, cinnamon oil into oil of sweet almonds; syrup of sugar, into balsamic syrup; Thames water, into aqua cinnamon; turpentine into capivi, and a hundred more costly preparations were produced in an instant from the cheapest and coarsest drugs of the "materia medica", and when any common thing was ordered for a patient, he always took care to disguise it in color, or taste, or both, in such a manner, as that it could not possibly be known, for which purpose cochineal and oil of cloves were of great service."

The supposed rivalry in the professions he expresses in "Roderick Random" (ch. 7), in the quarrel between Potion and Crab. The latter "had long entertained an implacable resentment against Potion, who, though a young practitioner, was better employed than he, and once had the assurance to perform a cure, whereby he disappointed and disgraced the prognostic of the said Crab."

"PEREGRINE PICKLE"

Between the writing of "Roderick Random" and "Peregrine Pickle" (1751), Smollett had taken a trip to France, so in this second book are depicted all the incidents of his tour which have been preserved. The travellers, (Peregrine and Jolter), fall in with a party of Scotch Jacobites, and also with an English traveller, who figures quite prominently in the novel. In different ways both these meetings touched Smollett's patriotism. He gave a supper to the Jacobites. The English acquaintances were not so genial. Mark Aikenside and his unnamed friend, the painter, were the originals of the physician and Pallett. Smollett makes unmeasured attack on the former. Some of the reasons advanced for this antipathy are, that Aikenside quoted Greek, was a great republican, laid down the law, and annoyed Smollett by continual talk about the ancients.

The hero, Peregrine, is represented as continually tantalizing these men. He exasperated the painter in one instance, by eluding all his inquiries, so as to heighten his curiosity, which inflamed him to such a degree of impatience, that his wits began to be unsettled. Then, to recompose his brain, Peregrine told him in confidence that he had been arrested as a spy. "Then the painter ran from one apartment to the other, like a goose in the agonies of egg-laying, with intention of disburdening this important load." In another place, he says of the painter, "The ties of affection were too weak to engage the heart of this republican, whose zeal for the community had entirely swallowed up his concern for individuals. He looked upon particular friendship as a passion unworthy of his ample soul."

The painter and the doctor are also represented as hostile to each other. "There was great animosity arose between these quondam friends. They never conversed together except with a view of exposing each other to the ridicule or contempt of their fellow travellers. The doctor was at great pains to point out the folly and ignorance of Pallett, in private, to Peregrine, who was often conjured in the same manner by the painter, to take notice of the physician's want of manners and taste. Pickle pretended to acquiesce in the truth of their mutual severity, which was extremely just, and by malicious insinuations blew up their contention, with a view of bringing it to open hostility, but he could not spirit them up to any pitch of resentment

higher than scurrilous repartee." "Finally he did artfully foment a quarrel between them, and they fought a duel on the ramparts. Now the painter's cowardice is portrayed. Even after his challenge was accepted, he would have retracted it. He very willingly at last accepted the terms, and promised submissive conduct. This burlesque shows Smollett's lack of respect for the men.

Thus we see that Smollett put into "Pergrine Pickle" all the fools and bores who came into his way, and made the most of their foibles for the amusement of his readers, never losing an opportunity of attacking, principally the professions, among whom the physicians rank pre-eminent. Smollett had had numerous "rubs of fortune", and delighted to give expression to his resentment.

The Lady of Quality of this book represents Lady Vane, who is supposed to have paid for her place in the book. The Memoirs were openly advertised as a scandalous attraction to the book. Lady Mary Montague supposed that Smollett, in his character of "Subaltern admirer of Lady Vane", must have added some "strokes of humor". The Memoirs illustrate Smollett's ideas, as the reflection of those times, that all facts of life are fit to talk about.

DICKENS' AUTOBIOGRAPHY

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THE HISTORY OF THE CITY OF BOSTON

The city of Boston, situated on a peninsula in the State of Massachusetts, was first settled by a small band of Puritan emigrants from England in the year 1630. These settlers, led by John Winthrop, who styled himself the "city upon a hill," established a community based on strict religious and moral principles. Over the years, Boston grew in size and importance, becoming a major center of commerce and industry in the New England region. The city's strategic location on the coast made it a key port for trade with Europe and the West Indies. In the 18th century, Boston played a pivotal role in the American Revolution, serving as the headquarters for the Continental Congress and the site of several significant events, including the Boston Tea Party and the Battle of the Clouds. The city's rich history and cultural heritage have been preserved through various institutions, including the Boston Public Library and the Museum of Science, which continue to educate and inspire future generations. Today, Boston remains a vibrant and dynamic city, known for its academic excellence, technological innovation, and diverse population.

DAVID COPPERFIELD.

In this book, the autobiographical touches were an afterthought, inspired by the suggestion of Forster, Dickens' biographer. The book gives, fairly accurately, the story of Dickens' life, and also a portion of his father's life, with a brief glance at his mother. His father, Mr. John Dickens, is represented in the character of Mr. Micawber, and his mother, in the person of Mrs. Copperfield. His parents, like these persons, had few guiding principles.

Charles Dickens was born on a Friday, like David, February the 7, 1812. His father was then a Clerk under the Government at Portsmouth, but later moved to Chatham, where the family lived between 1814 and 1822. Then, his father being recalled to Somerset House, the family moved to London, leaving Charles behind for a few weeks in the care of a School-Master, William Giles. Dickens, like David, had been given instruction in reading by his mother, in his childhood.

It was during these few weeks of separation, that Dickens made his first intimate acquaintance with books, and the following passage from "David Copperfield" is his own experience. "My father had left a small collection of books in a little room upstairs, to which I had access -- from that blessed little room, Roderick Randum, Peregrine Pickle, Humphrey Clinker, Tom Jones, the Vicar of Wakefield, Don Quixote, Gil Blas and Robinson Crusoe came in a blessed host to keep me company.

In the spring of 1823, Charles followed the rest of the family to London. He longed to get to School, but his father was too poor, so put him to work, at six or seven shillings a week, in a blacking factory, near Hungerford Market, to which Murdstone and Grimsbys is a parallel, even to the wages, only bottles of wine and spirits take the place of blacking bottles. Here he experienced a "secret agony of soul", feeling conscious of higher capabilities. He kept this part of his life a secret from his wife for many years, which is related as follows:- "A curtain had forever fallen on my life at Murdstone and Grimsbys, no one has ever raised that curtain since. I have

lifted it for a moment, even in this narrative, with a reluctant hand, and dropped it gladly. The remembrance of that life is fraught with so much pain to me, with so much mental suffering and want of hope, that I have never had the courage even to examine how long I was doomed to lead it. Whether it lasted for a year, or more, or less, I do not know. I only know that it was, and it ceased to be, and that I have written, and there I leave it." Dickens was then eleven years old, (about David's age at that period of his life). He had seasons of comparative gladness as he was naturally witty and mirthful. Like David, he dined off a Saveloy and a slice of pudding, but had a treat of Ale occasionally. He pictures himself as enjoying these extra treats as much as a rich man his banquet. These incidents reveal his prevailing optimism.

At this time, his mother tried to assist in the finances, by opening a School on Gower Street. A large brass plate announced "Mrs. Dickens's Establishment." Little Charles left "at a great many doors a great many circulars." But it is reported by Dickens that "nobody ever came to School, nor do I recollect that anybody ever proposed to come, or that the least preparation was made to receive anybody". We have a parallel in the novel in "Mrs. Micawber's Boarding Establishment for Young Ladies", of which the same result is reported, in the same words as above. But creditors came to Dickens's home, as to Micawber's. "The only visitors ever saw or heard of were creditors. They used to come at all hours and some of them were quite ferocious."

Finally, John Dickens, like Micawber, was arrested for debt, and sent to the Marshalsea. His last words before going were, like Micawber's, that the sun had set upon him forever. When Charles visited him there, he received the same advice as David did from Micawber, to observe, that if a man had £20 a year, and spent £19.19. 6d, he would be happy, but that a shilling spent the other way would make him wretched. Charles and his sister, Fanny, passed their Sundays in the prison. Charles's notes of his surroundings are found faithfully recorded in "David Copperfield". One incident particularly, afterwards

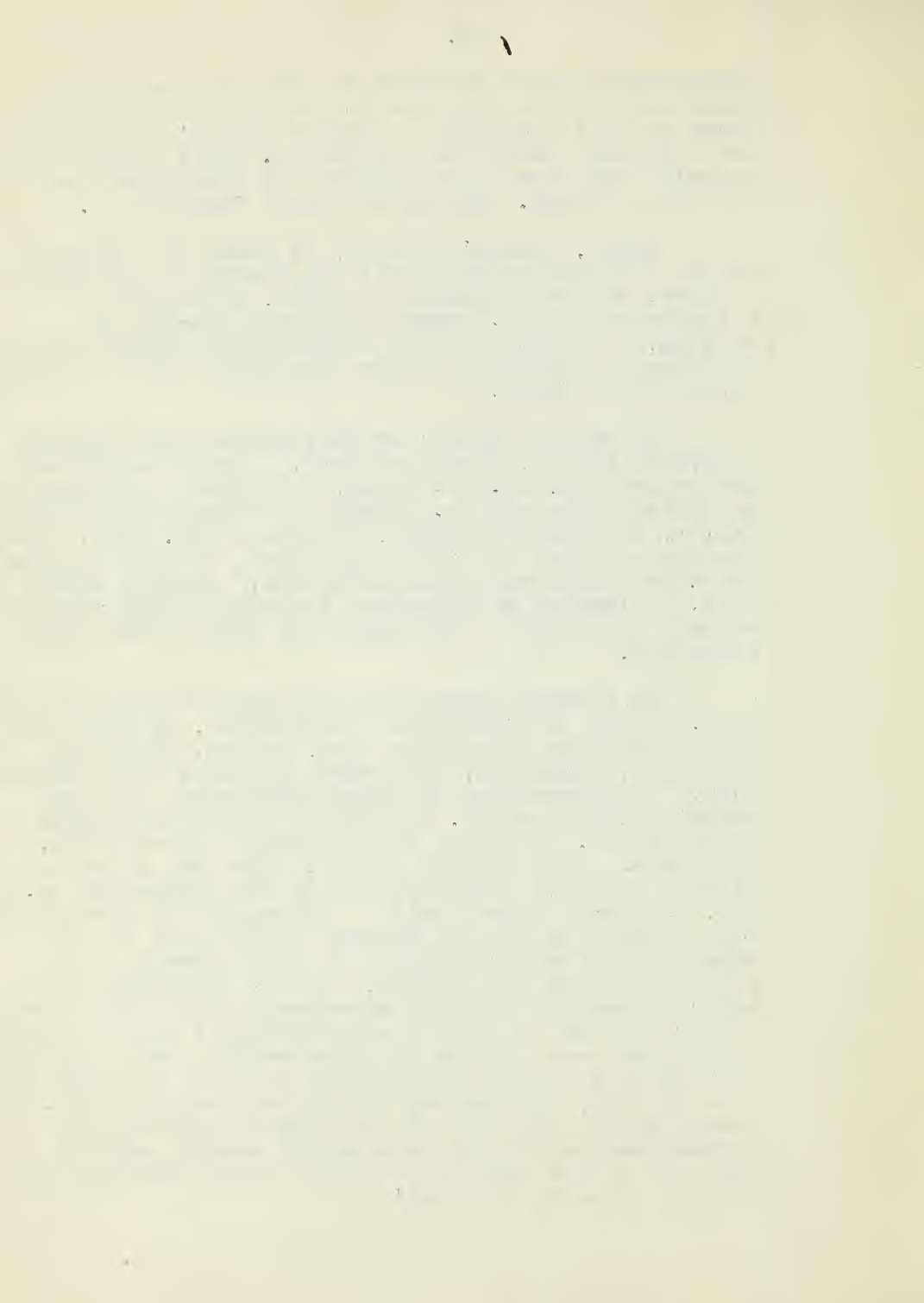


transferred almost verbatim to this book, was the inauguration of a petition to the King for a bounty, drawn up by a Committee, of which Dicken's father was the President, and also the Scribe, Capt. Porter, who occupied the room above Dicken's is considered the original of Capt. Hopkins in "David Copperfield".

Later, Dicken's father, by means of a legacy and an official pension, met his financial responsibilities, and was released. Later, as a result of a quarrel with Jas. Lamert, for whom Charles was working, he declared that his son should leave and go to School. (Dickens always remembered that his mother opposed this step).

He went to School at Wellington House Academy, in Granby Street, Hampstead Road. This Academy and the Proprietor, Mr. Wm. Jones, a Welshman, are satirised as "Salem House and Mr. Creakle in "David Copperfield". Taylor, the English Master, figures as Mr. Mell. There Charles remained for about two years, without distinguishing himself any more than David did. Dickens always felt the lack of a "classical training, "then very important socially". He blamed his lack to his early education.

On leaving School, he was sent as Office boy to a Mr. Molloy, a Solicitor. His father, in May, 1827, transferred him to another Firm, Messrs. Ellis and Blackmore, Attorneys, with whom he stayed until November 1828. Corresponding to these experiences, we have David's sojourn at Mr. Wickfield's "while attending School at Dr. Strong's, and his later course at Mr. Spenlow's. But Dickens did not like law, which is evident from his recent satire on the profession, e.g., (ch. 38, David Copperfield) "Kidnapers and inveiglers were planted in all the Avenues of entrance to the Commons with instructions to do their utmost to cut off all persons in mourning, and all gentlemen with anything bashful in their appearance, and entice them to the offices in which their respective employers were interested ---- Any one of these scouts used to think nothing of politely assisting an old lady in black out of a vehicle, killing any proctor she inquired for, representing his employer as the lawful successor and representative of that proctor and bearing the old lady off to his employer's office, many captives were brought to me in this way!

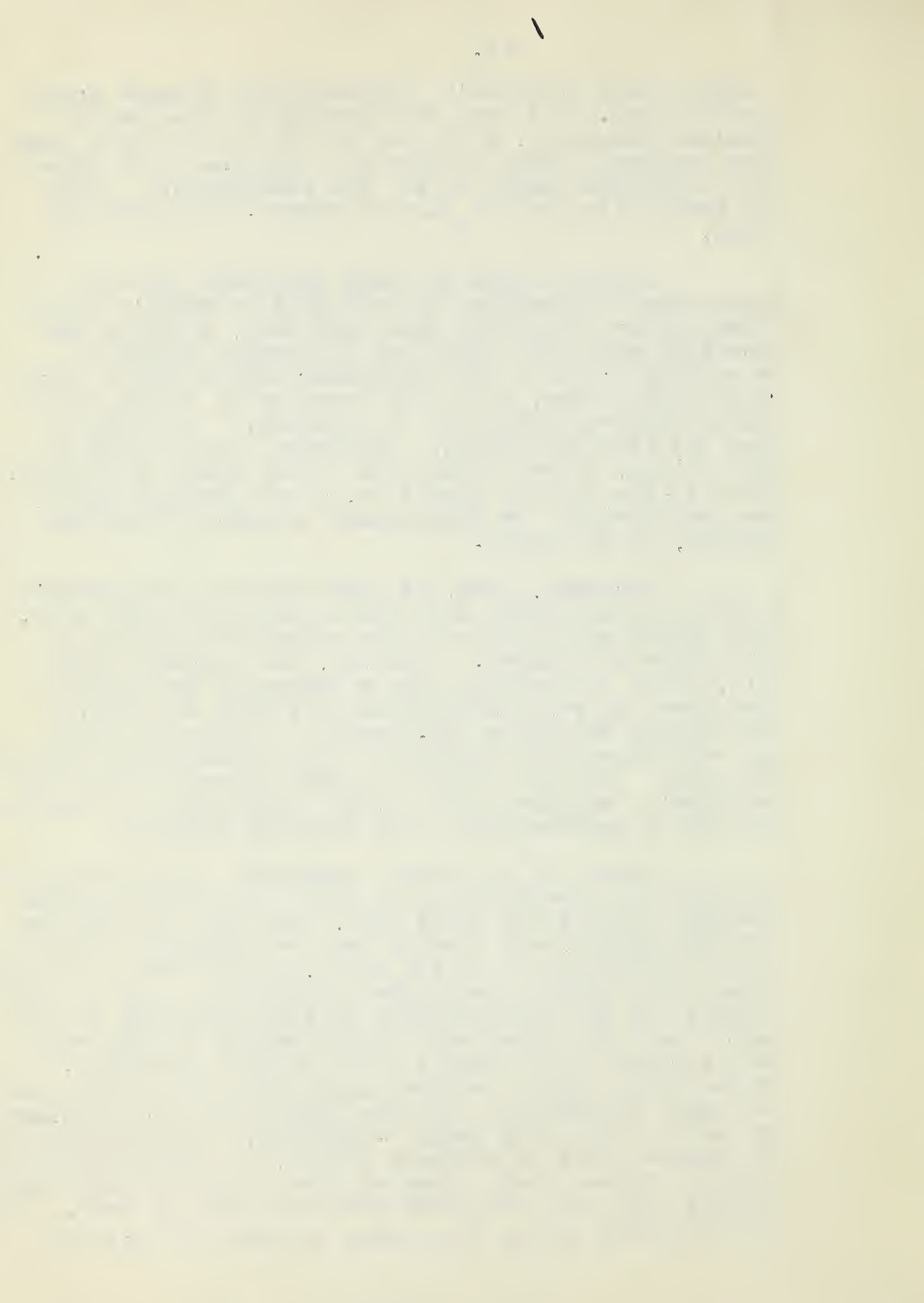


These words of David's resemble what Dickens wrote to a friend. "I have that opinion of the law of England generally, which one is likely to derive from the impression that it puts all the honest men under the diabolical hoofs of all the scoundrels." This is exemplified in the case of Messrs. Wickfield and Heep.

Dickens began to study Shorthand and his experience is graphically described in David's words. "The changes that were rung upon dots, which in one position meant one thing and in another position, something else,--- the tremendous effect upon a curve in a wrong place, not only, troubled my waking hours, but re-appeared before me in my sleep." His maxim was the same as David's. "Whatever I have tried to do in life, I have tried with all my heart to do well. What I have devoted myself to, I have devoted myself to completely." He soon became an expert Shorthand writer, as did David.

November, 1828, he left Ellis and Blackmore's office and abandoned the pursuit of the law for ever. His father had a place in the reporter's gallery of the House of Commons. Charles, now nineteen years old, aimed at becoming also a Newspaper Parliamentary Reporter, so practised Shorthand in the Law Courts for nearly two years, ~~cf.~~ David. "I did not allow my resolution with respect to the Parliamentary Debates to cool. It was one of the irons I began to heat immediately, and one of the irons I kept hot and hammered at with a perseverance I may honestly admire."

After his two years' probation in the Law Courts Dickens was appointed on the Staff of a London morning journal, called the "True Sun", then for the "Mirror of Parliament", and finally for the "Morning Chronicle". This is referred to in the novel, as follows:- "I have tamed that savage stenographic mystery--- I am in high repute for my accomplishment in all pertaining to the art, and I am joined with eleven others in reporting the debates in Parliament for a morning newspaper. Night after night I record predictions that never come to pass, professions that are never fulfilled, explanations that are only meant to mystify, I wallow in words. Britannia, that unfortunate female, is always before me! like a trussed fowl, skewered through and through with office pens and bound hand and foot with red tape. I am sufficiently behind the scenes to know the worth of

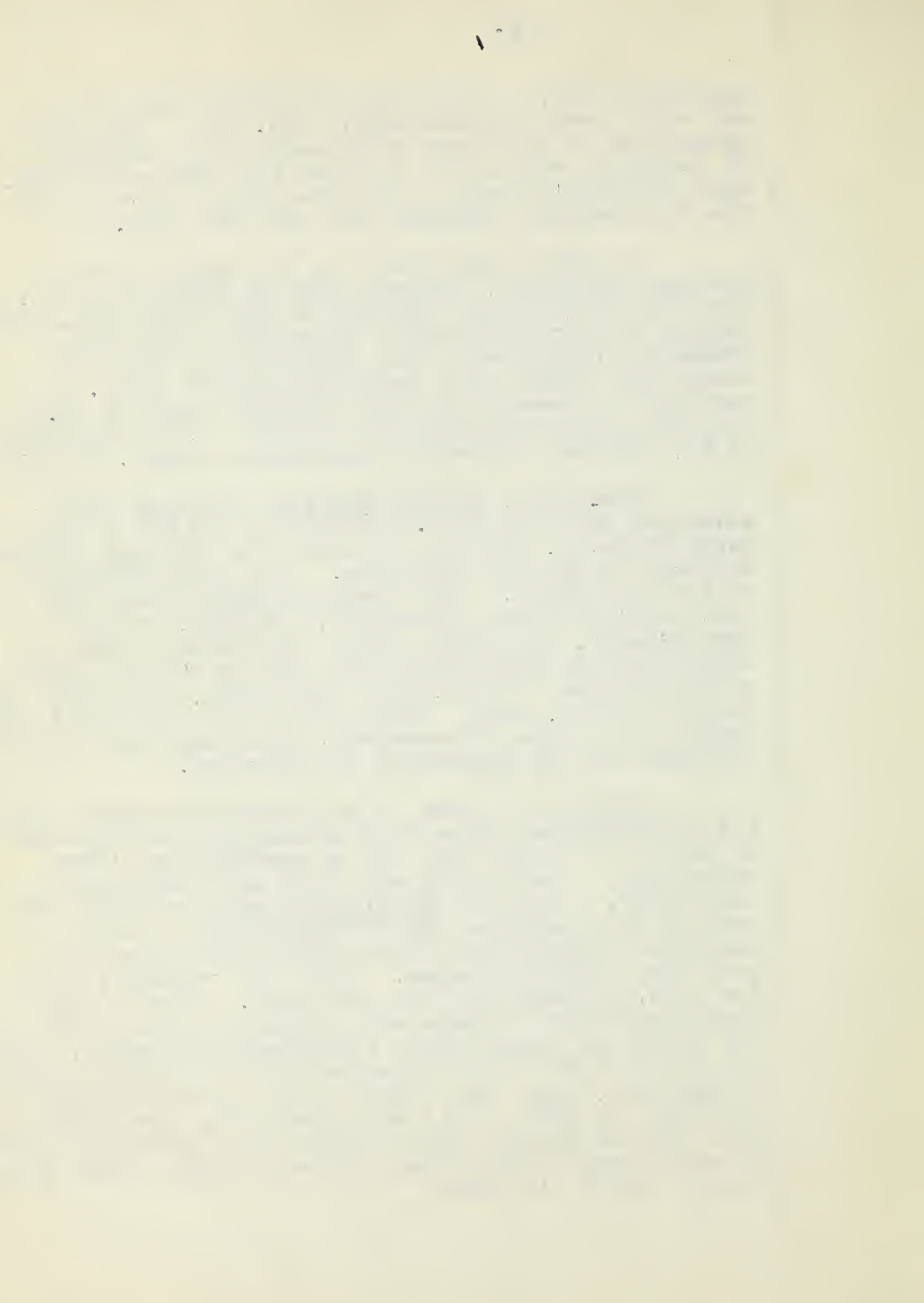


political life. I am quite an infidel about it, and shall never be converted." (ch. 43). His last appearance at the House of Commons, in the capacity of Reporter, was at the close of the Session of 1836, when in David's words, "he noted down the music of the Parliamentary bagpipes for the last time."

In 1834, while still on the staff of the "Morning Chronicle", Dickens left his father's house, with the intention of starting a home of his own. He decided to live in bachelor apartments, and rented Chambers in Furnival's Inn, Holborn. At first he became the tenant of a "Three pair back" at No. 13, and later he removed to more cheerful rooms at No. 15, residing there from 1835 until 1837. This residence is the original of David's apartments at Mrs. Crupp's.

Meanwhile, Dickens had been devoting some attention to the ladies. In 1829 he had met a Miss Maria Beadwell, who is considered the original of Dora, although he did not marry her. Her father, ^{the boy's} objected to the attachment. Her disposition was something like Dora's, rather coquettish. In 1834, he met Mary Hogarth, his ideal woman, represented in "David Copperfield" by Agnes Wickfield, and in "Oliver Twist" by Rose Maylie. He married her sister, Catherine, on April the 21st, 1836. Mary lived with them until her death, at the age of seventeen. Her image had a great influence on his conception of womanhood.

Before the close of his reporting career, Dickens had distinguished himself in authorship, as expressed by David, "I have come out in another way, (than reporting) I have taken with fear and trembling to authorship. I wrote a little something in secret and sent it to a magazine and it was published in the magazine. Since then I have taken heart to write a good many trifling pieces. Now I am regularly paid for them. Altogether I am well off". The "little something" that he wrote was a humorous paper entitled "A dinner at Poplar Walk" (afterwards called "Mr. Minns and his Cousin") This appeared in the "Monthly Magazine" in December, 1833, and, with later sketches comprised his "Boz" of 1834, so it was this "little something" that started Dickens on his career as a writer of fiction. He wrote many books during the next decade, among others "Oliver Twist" in 1838.



In 1842 Dickens visited America. In 1844, Italy and in 1846, Switzerland. A great restlessness seized him. This period of his travels marked the transition period in his art as closing his early novels "closed together as quite a definite series, being largely marked by pure caricature" (cf. "Oliver Twist"). His trips to Italy and Switzerland are mentioned in "David Copperfield" (Ch. 58 "Absence").

Finally, in 1849, in order to obtain local colouring for the opening chapters of a new serial story, Dickens journeyed into Norfolk, then, for the first time beholding the quaint fishing town of Yarmouth, and its interesting environments and decided to use this as the scene of his story. He actually saw the old boat which is made the home for little Emily. Peggotty's hut stood upon the keel. The book was started in 1849 and finished in 1850, and named "David Copperfield", the initials of which are those of Dickens' name reversed, although this did not occur to him until afterwards suggested by Forster. This book was the beginning of the second series of his books -- his later novels and is considered his first real novel, in that he used, in the story as a whole, less pure caricature and more realism. It is considered his masterpiece.

A number of the characters in this book are based on actual persons of Dickens' experience, some being composites, resembling more than one person. Rosa Dartle represents one of Dickens' lady friends, very familiar to him. He copied her peculiarity of never saying anything outright and of thus making more of it, but he grafted this peculiarity on to a very repulsive character, so that his lady friend never recognized it as representing her in any way.

The real Miss Mowcher was Mrs. Seymour Hill, a neighbour of Dickens'. He offended her, as she recognized her likeness, but the expression "'aint I volatile?" was the favourite utterance of another person of the same occupation. The peculiarities of figure and face, and the "chair for the table" were suggestive of Mrs. Seymour.

In Tommy Traddles, Dickens indicated something of the fine pathetic quality of his friend, Judge Talford, whom he greatly admired, and eulogised after his death, as follows:- "The chief delight of his life was to give delight to others. He was modest, contented, interested in humble persons, surrounded by children and young people, adored in remembrance of a domestic generosity and

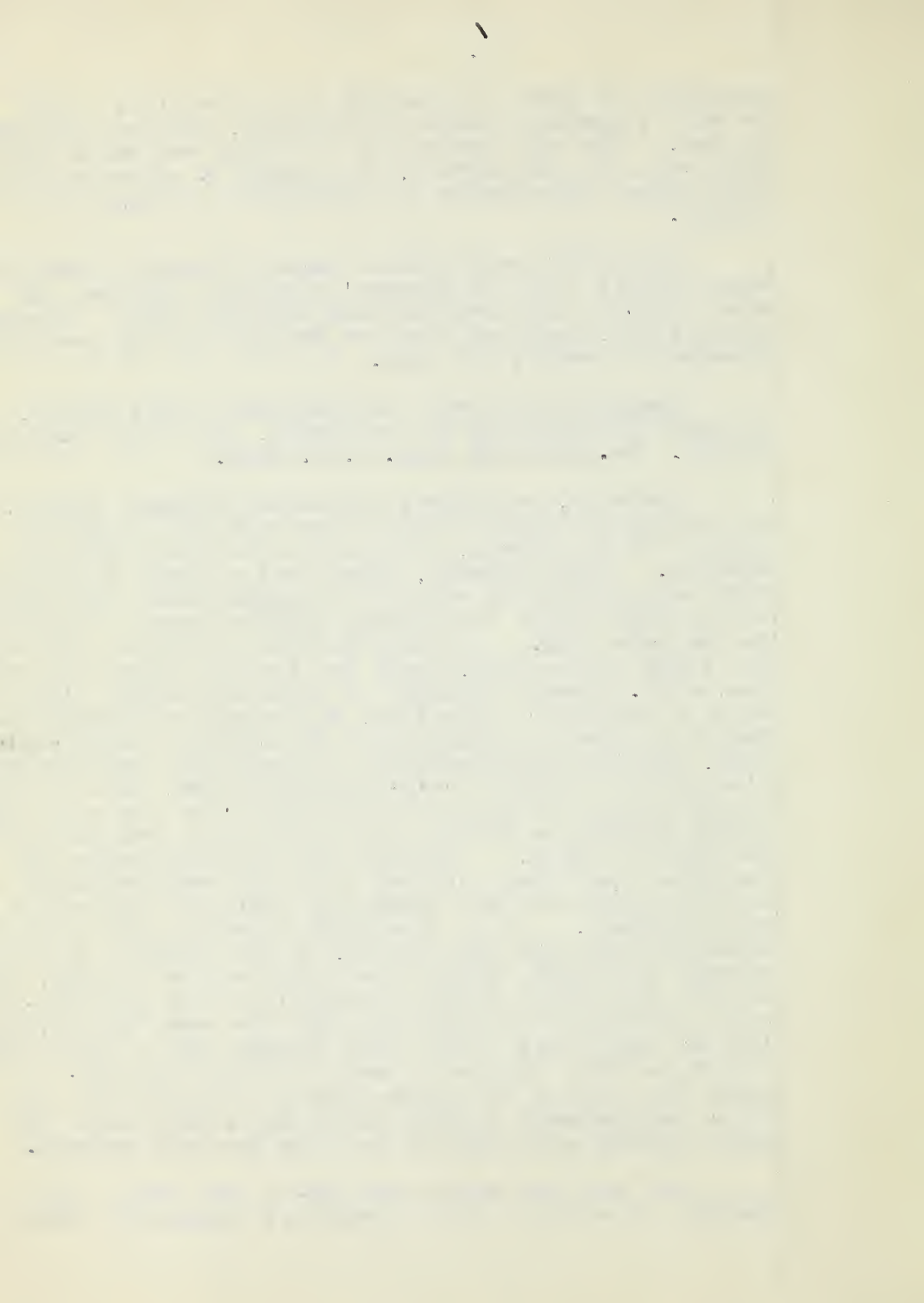
greatness of heart, too sacred to be unveiled." This is also a perfect picture of Traddles, both at home and abroad. His warm generosity of nature was early manifest when, in his boyhood, he accepted a severe punishment rather than inform on Steerforth for laughing in church.

Steerforth represents a certain George Stronghill, whose family lived in Dickens' street in Chatham, and to whose sister, the novelist made childish love. George was a frank, open and somewhat daring boy, and was Dickens' greatest friend at the time.

Peggotty is thought to represent a Mary Weller, Dickens' nurse during his childhood, and a very aimiable person. ~~Mr. Dick was a Mr. A. W. Ward.~~

Micawber, as stated, represents Dickens' father, but in his portrayal Dickens also used the idiosyncracies of Thomas Powell, a so-called "literary man" of America. Like Micawber, Powell had a trick of becoming very confidential on small or no provocation, and possessed a perfect mania for writing letters, even to persons in the same room. Another alleged prototype of Micawber lived in New York, about the time the story was written, a Mr. Richard Chicken, an eccentric person, described as a teacher of elocution, who resembled Micawber notably in regard to pecuniary difficulties, gloomy forebodings, sanguine anticipations, of something "turning up", flourishes of speech, epistolary effusions, etc. He held a subordinate position in the office of an Engineer, where Alfred Dickens, a brother of the novelist, was employed for several years. Chicken had a shabby-genteel appearance, was always attired in an old swallow-tailed coat and his appeals to the Clerks for pecuniary assistance were frequent. It is considered possible that Dickens' attention may have been called, by his brother, to his strange colleague, during one of his visits to York, and that he thus found further material for his portrait. Another coincidence is the fact that the name Wilkins, during the early part of the last century, was a slang name, common in York, applied to poor or shabby persons. It seems that in the Eighteenth century, a Major Wilkins suffered imprisonment in York Castle for fifty years, his name becoming a by-word in the City for such persons.

The novelist would have made a good actor. At twenty, he entered into a theatrical engagement, which a



cold cancelled. His keen delight for theatricals is seen in David's experience, who went to Covent Garden Theatre, and saw Julius Caesar, etc. He says, "The mingled reality and mystery of the whole show, the influence upon me of the poetry, the lights, the music, the company the smooth stupendous changes of glittering and brilliant scenery, were so dazzling, that --- that when I came out into the rainy street, -- I felt as if I had come from the clouds, where I had been leading a romantic life for ages, to a bawling, splashing, miserable world". This Theatre passion is partly responsible for his "stagey" writing in part of this novel. In the meantime, having started his writings, his main motive, financial, for entering on the stage was removed, and he gradually abandoned the idea.

Another tendency was his fondness for domestic pets especially birds and dogs, chiefly the latter, of whom "Jip" is a representative. Sike's dog follows him to death. Dickens had a dog named Bubble. He speaks here of the birds. "I love the London sparrows to this hour, -- and see the plumage of the tropics in their smoky feathers. (He associates them here with the scene of Dora's engagement.

Dickens was very systematic. This is expressed in "David Copperfield" thus: - "I never could have done what I have done, without the habits of punctuality, order and diligence" (ch. 42) This habit is seen in his vain attempts to teach Dora system. He admires this in Agnes.

The novelist's will shows how pronounced was his objection to the paraphernalia of undertakers. Here he emphatically directed that those who attended his funeral obsequies should "wear no scarf, cloak, black bow, long hat band, or other such revolting absurdity." He had also noted his views on this subject in "David Copperfield" (ch. 31), where David says that he did not attend Barkis' funeral "in character", meaning that he was "not dressed up in a black coat and a streamer to frighten the birds". (The same custom is probably satirised in "Oliver Twist" where Oliver figures in the funeral parade).

AS A PSYCHOLOGICAL NOVEL.

"David Copperfield" has been called a psychological novel and autobiography, representing the inner conflict of Dickens' soul. He was an impulsive, impressionable youth, incapable of resisting the leading of others (

(cf. Steerforth), and only disciplined into self-control by his later griefs, supplementing his earlier experiences.

His experience at the blacking factory was part of his training, though a cruel part, but it was then that he gained the "key to the Street" and "Dickensised" all London so cleverly, as a result. His suffering at the time is portrayed in David's words re, Murdstone and Grimby's. "I felt my hopes of growing up to be a learned and distinguished man, crushed in my bosom. The deep remembrance of the sense I had of being utterly without hope, now of the shame I felt in my position, of the misery it was to my young heart to believe that day by day, what I had learned, and thought, and delighted in, and raised my fancy and my emulation up by, would pass away from me little by little, never to be brought back any more, cannot be written. As often as Mick Weller went away in the course of that forenoon, I mingled my tears with the water in which I was washing the bottles and sobbed, as if there were a flaw in my own breast and it were in danger of bursting." This shows that Dickens at an early age was conscious of a high destiny, and of the inner life to be developed in order to fulfil that destiny. Had it not been for his natural humour and optimism, he would probably have become crushed under the heavy weight of circumstances, but his spirit finally rebounded, with a natural buoyancy.

He was naturally a timid child and was conscious of it, as reflected in David's experience with William (ch. 19). He tried to appear as old as possible to the Coachman and to speak extremely gruffly, but despite this, he was tricked. William suggested to him to give up his seat to a Gentlemen "with a very unpromising squint". He complied, although he had paid for the "Box seat". He despised himself afterwards for his "softness". He says, "I have always considered this as the first fall I had in life, a distrust of myself, which has often beset me in life on small occasions, when it would have been better away, was assuredly not stopped in its growth by this little incident outside the Canterbury Coach. I felt completely extinguished and dreadfully young."—I was fully conscious of my youth, for nobody stood in any awe of me at all."

Dickens' dealings with women seemed very complicat-

ed. He married Catherine Hogarth, but seemed to adore Mary, and made her the prototype of all his "perfect women". After twenty years of married life, he was divorced from his wife on the grounds of her being "uncongenial". This wavering spirit is portrayed in David. He loved Dora, but Agnes was always prominent in his thoughts, even before Dora's death. She, in the capacity of Mary Hogarth, is the "sister", but she seems more than this, which he finally admits in these words. "This narrative is my written memory. I have desired to keep the most secret current of my mind apart, and to the last, I enter on it now. I cannot so completely penetrate the mystery of my own heart as to know when I began to think that I might have set its earliest and brightest hopes on Agnes. The time was past, I had let it go by and had deservedly lost her. That I suffered much in these contentions, that they filled me with unhappiness and remorse, I made no effort to conceal from myself, now that I loved her, but I brought the assurance home to myself that it was now too late, and that our long subsisting relation must be undisturbed. I had considered how the things that never happen are often so much realities to us, in their effects, as those that are accomplished. I endeavoured to convert what might have been between myself and Agnes into a means of making me more self-denying, more resolved, more conscious of myself and of my defects and errors. Thus, through the reflection of what might have been, I arrived at the conviction that it could never be, these, with their perplexities and inconsistencies, were the shifting quicksands of my mind, from the time of my departure to my return home (speaks of his travels). Home was very dear to me, and Agnes too, but she was not mine, she was never to be mine, she might have been, but that was past!" " Still, after this firm determination, he eventually marries her, so we see that much of the secret struggle of his life (as with Dickens) is bound up in his effections and his marriage.

His work was his consolation. He devoted himself to it very earnestly. He felt a joy in writing, which is the secret of his success. Likewise David enjoyed his art. He says:- " In pursuance of my intention of referring to my own fictions only when their course should incidentally connect itself with the progress of my story, I do not enter on the aspirations, the delights, anxieties, and triumphs of my art. That I truly devoted myself to it with my strongest earnest-

ness, and bestowed upon it every energy of my soul, I have already said. If the books I have written be of any worth, they will supply the rest." This they have done, and not the least, this autobiography, "David Copperfield".

OLIVER TWIST.

Dickens began this book in 1838. He went for his facts behind the figures of a Royal Commission, appointed in 1832 to inquire into the operation of the Poor Laws, and the evils that had grown out of the mal-administration of the old Act of 1796, in spite of the two Vestry Acts of 1817, which had been passed on the report of an earlier Commission in order to check them. This report was issued in 1834, as an expression of the attitude of those in authority toward the poor, its cynicism, its effrontery, its callousness, its brutality, are almost beyond belief. Only a stupid and a heartless rage for economy in the outlay of money, at any cost of suffering, seems to have guided the Commissioners.

Dickens, during the days of his Parliamentary reporting, had had some pretty extensive experience of Royal Commissions. His wrath was now aroused, his sympathies kindled. He was aflame to right the fresh wrongs with which these vile enactments threatened the common people. He wrote "Oliver Twist" out of the fire and fury of his indignation, not out of his own experiences of the evils therein described. He knew no more than the average man about criminals and work-houses.

It is thought that Fagin was founded on the personality of a famous rogue, Ikay Solomon. This man began his career as an itinerant street-vendor, at eight years old. At ten he had passed bad money, At fourteen he was a pick-pocket and a "duffer", or a seller of sham goods. He lived in Rosemary Lane and sometimes had as much as £2000 worth of goods secreted on his premises. He passed through Newgate prison in 1831, so his name was well known by 1838, when Dickens began his book, but the name, Fagin, was probably suggested by Bob Fagin, Charles' colleague in the blacking ware-house.

At the beginning of the nineteenth century, there was also a plague of Jews engaged in receiving stolen goods. Many were rumoured to have trained children in crime, though not in Fagin's way. There was a general increase in juvenile depravity. There were in the various London prisons in 1816, three thousand inmates under twenty years of age. Nearly half of these were under

seventeen, and one thousand convicted of felony. Some were only nine or ten years of age. Infants of barely six were charged in the Courts with crime. There were two hundred dens in St. Giles, Drury Lane, Chick Lane, Saffron Hill, the Borough, Ratscliff Highway and Covent Garden. These dens were frequented by six thousand boys and girls, who lived solely by this means and gambling, or were the associates of thieves.

These infamies were matters of general knowledge at the time when "Oliver Twist" was written. What Dickens knew about them, he knew in common with most other people, only he thought more about them. He dreamed of the mean squalor of the criminal haunts, so did he invest that squalor and its denizens with a quality of picturesque horror, that lent them something of the hectic effect of leering, grinning devils in red torment?

It is thought that Henry Burnett, who had married Dickens' sister, Fanny, was the original of Henry Maylie, and Mary Hogarth presumably was the model for the "perfect woman," in the character of Rose Maylie.

Such was his handling of the piece of "solid, existing, every-day life which he made here the groundwork of his wit and tenderness," that the book did much to help out of the world the social evils it portrayed. It is "the first English novel with a purpose."

Besides the purpose of social reform, the primary purpose of the book is "to show its little hero (Oliver) jostled as he is in the miserable crowd, preserved everywhere from the vice of its pollution, by an exquisite delicacy of natural sentiment, which clings to him under every disadvantage." Besides preserving his own purity, he even pervades with it, to some extent, the atmosphere around him, as seen from the impression he makes on Bumble, on one occasion (which is explained under Bumble's character). The book is, therefore, like "David Copperfield", a psychological novel, in none of its phrases, while the evil characters are more life like than the others, they all disappear or come to grief in the end, and the good triumphs over evil, as in Dickens' own life. Oliver is somewhat typical of Dickens in character, as rising above the squalor and meanness of his early life.

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PART II

Smollett vs. Dickens

Choice of Material

and

Realistic Method.

A piece of work for English 52, carried out by Miss Alice Shaver under the direction of Professor E. K. Broadus, and presented to the Committee on Graduate Studies of the University of Alberta, in part fulfilment of the work for the degree of M.A.

May 1923.

Dickens vs. Smollett
Choice of Material and Realism.

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SMOLLETT AND DICKENS

CHOICE OF MATERIAL AND REALISTIC METHOD

The first great period in the development of the English novel, the period of Gothic Romance, (1740- 1771), was concluded by Smollett. "Roderick Random" was written in 1748, at the end of the first quarter, and "Peregrine Pickle" in 1751, a little before the middle of this period. The Gothic romancer insisted that literature was not merely utilitarian, but included the impossible and the insane. It was a period of superstitious elements, the age of the eighteenth century Realists. Smollett is said to have given to the romance its method of dealing with the superstitious. He started, in its most popular form, a new romance, belonging to the so-called romantic movement, beginning the second quarter of the eighteenth century. In form, this literary revolution meant a change from the epistolary and dramatic analogies to the epic narrative. In content, it meant the abandonment of analysis and ridicule, and a return to magic, mystery, and chivalry. Smollett's idea of a novel was that of a union of intrigue, adventure, and personal history. (e.g. The Lady of Quality and M.M. in "Peregrine Pickle"). He imitated the "picaresque" novel or rogue stories of the Spanish, which gave rise to that conspicuous license of speech in the novel.

Dickens belonged to the Victorian age of literature (1816-1901), the period of realistic reaction. Their subject is not primarily history and superstition, but contemporary manners of their youth. They were not, as a class, realists according to present standards, for they commonly re-combined the matter of real life for instruction, farce, or satire; yet their efforts made for realism. Dickens built his great romances on their tacitly assumed principles. He took Smollett's novel of farcical situation, and transformed it, making it a distinct species. The romance of crime, as written by Dickens, is a realistic treatment of Gothic melodrama. "Oliver Twist" (1838) at the close of the first quarter of the Victorian age, of literature, is a "picaresque story humanized, with a realistic setting in the London slums. This human touch distinguishes it from Smollett's gusto and "horse-play".

Note- This page is based largely on Cross' Development of the English Novel".

As to material, both these authors took characters and scenes from actual life and experience. Smollett uses more daring adventure, of which we have very little in Dickens. Smollett's leading characters are well-known gentlemen, and high -class women. Dickens' are from the lower middle class. Smollett's contribution of subject matter to the novel was pre-eminently the English seamen, and scenes at sea. Dickens' contributions were child life, and the English democracy. They both portray professional and national types, e.g. schoolmaster, clergymen, Welshman, Irishman, Scotchman.

Dickens went back, in the main, to the caricature of Smollett. Both in the treatment of fact, and in character building, the essence of Dickens' art is "grotesque exaggeration". Like Smollett, he was on the look-out for some oddity, which for his purpose he made more odd than it was. He had a way of observing the very oddity that marks some quality of mind, often a peculiarity of an occupation or a profession. Frequently this characteristic or profession would be emphasized by a suitable and corresponding name, as "Artful Dodger" (cf. Smollett's Miss Snapper). He was a student and inventor of characters, not character; of types, not individuals. He was a great inventor, whereas Smollett was weak at invention.

Dickens' characters which have the most vitality, are those which least resemble normal humanity, i. e. Heep, the Hypocrite, Rosa Dartle, the spiteful, Mrs. Gummidge, the pessimist; Micawber, the optimist, etc. But, ^{if considered as} these idiosyncracies lack variety at times. ^{and the} Heep's "unbleness," Micawber's "waiting for something to turn up", become almost mechanical. The characters lack spontaneity and variation. Any variation of nature is not a change of mood, but of disposition under force of circumstances, e.g. Mrs. Gummidge. Smollett's characters, on the whole, are more spontaneous and natural in this respect. They show more of the changing shades usually found in characters of real life. "They smile and scold, vex and comfort, are eccentric at times," etc. They are very human. Dickens was not a precise analyst of individual or general characters. The inner life of his characters was not sufficiently complex. They lack the play of intelligence.

Both these writers have, more or less, for subject the heart, "with an ethical motive underlying, e.g. they cry for justice to the oppressed." But Dickens, more than Smollett, championed the heterogeneous mass, as capital and labor, popular religion, etc. His theme was always the downtrodden and the oppressed.

SATIRE

ch. II
In Smollett's preface to "Roderick Random", he states that one of his main devices for realistic effect is satire, which "brings every incident home to life," by representing familiar scenes in an uncommon and amusing point of view." The theme of this book is especially adapted for satire. It is based on Le Sage's "Gil Blas", Translated by Smollett in 1749. Le Sage, in turn, had practised the method of Cervantes, of making romance "point out the follies of ordinary life." This is largely accomplished by satire.

Dickens has been called the "English satirist". As a Victorian novelist, he practised their satire, which was "searching and enthusiastic!" "The great impulse of Victorian literature was the great sense of pity for things as they are, and of an imperious duty to make them better. This was frequently done by the shaft of ridicule." Dickens' satire covers a great part of English life, public and private. These two books deal with education, charity, religion, social morality, society, legal procedure, the machinery of politics, and the forms of government (as shown under "Autobiography" and under the characters in this essay). Dickens is considered a "violent satirist". He really damaged the things he attacked. "He made an extraordinary fuss about ordinary things," which is considered one mark of his "feminine nature", another being, that he would allow of no mitigation for those he condemned. Smollett also accomplished something by his satire, especially that aimed at the brutality of the English navy. Dickens attacked some abuse, or class of people, or certain ways of thought; Smollett, seemingly bitter at fate, attacked life in general, and the world at large.

In "Oliver Twist", we have an example of Dickens' satire, directed to four classes of people in one short passage, i.e. "There are some promotions in life, which, independent of the more substantial rewards they offer, acquire peculiar value and dignity from the coats and waistcoats connected with them. A field-marshal has his uniform; a bishop, his silk apron; a councillor, his silk gown; a beadle, his cocked hat; Strip the bishop of his apron, or the beadle of his hat and lace, what are they? Men and mere men. Dignity, and holiness too, sometimes are more questions of coat and waistcoat than some

people imagine" This is aimed chiefly at Mr. Bumble, on his relinquishment of the Beadle's costume, together with that office, it is a "direct" satire and harsh, for he aims at Bumble's downfall.

Of the above classes, the Clergyman is satirized by Smollet in this incident. A Clergyman is found cheating at cards. When accused, he replied. "Darn me friend, d'ye question my honour?" Roderick says, "I did not all wonder to find a cheat in canonicals, this being a character frequent in my country, but I was scandalized at the indecency of his behaviour, which appeared in the oaths he swore, and the bawdy songs which he sang. When the Dr. arrives the Clergyman calls him "dog of a Doctor" and says, there the old rascal goes, and the devil go with him.----- I should be glad to know how this sway-bellied Doctor deserves to be more at ease than me?". The satire consists largely in the seemingly gross exaggeration.

Smollett reveals the status of women in those days, when the unmarried lady of doubtful age was a subject of mockery. "She ^{had} failed in her chase of men, and must be presumed full of rancour against both sexes." Peregrine "set up his throne among those who laboured under the disease of celibacy, from the pert Miss of fifteen, who, with a fluttering heart, tosses her head, bridles up, and giggles involuntarily at sight of a handsome young man, to the staid maid of twenty-eight, who, with a demure aspect moralizes on the vanity of beauty, the folly of youth and the simplicity of woman, and expatiates on friendship, benevolence and good sense, in the style of a Platonian philosopher." Roderick's experience with Miss Withers is very amusing, - being humorous satire.

Miss Withers, a lady of seventy, "assumed the sprightly airs of a girl of sixteen. One while, she ogled me with her dim eyes, quenched in rheum; then, as if she were ashamed of that freedom, she affected to look down, blush, and play with her fan; then tossed her head, that I might not perceive a palsy that shook it; ask some childish questions with a lisping accent, giggle and grin with her mouth shut, to conceal the ravages of time upon her teeth; leer upon me again, sigh piteously, fling herself about in her chair to show her agility, and act a great many more absurdities that youth and beauty can alone excuse. Shocked as I was at my disappointment, my disposition was incapable of affronting any person who loved me (this line is pure satire). I thereendeavored to put a good face on the matter.



for the present". This was the lady Roderick met instead of Miss Sparkle, as he expected. He had received letters asking him to call. Roderick elsewhere makes the remark: "I thought I should have great reason to congratulate myself if it should be my fate to possess 200 pounds encumbered with such a wife" - (referring to Miss Snapper). This is probably a satire on the wealthy heiresses expecting husbands, and on men or women seeking a mercenary marriage. Dickens' imagination was greatly influenced by conventional ideas of men and women - especially women. Like Smollett he also satirizes the spinsters. Some of his liveliest satire is found in his pictures of women - spinsters, widows and wives. It has been remarked that "for incontestable proof of his fidelity in reproducing the life he knew, one should turn in the first place, to his gallery of foolish, ridiculous, or offensive women". In David Copperfield, Rose Dartle is a satire on the spinster. Her appearance is described thus: "She was a little dilapidated - like a house - having been so long to let". Physical suggestion is used in describing her character: "She closed her thin hand on my arm like a spring", etc. Also similes, as in the foregoing and metaphores as in the following: "She took everything, herself included, to a grindstone and sharpened it. She is an edgetool and requires great care in dealing with". "She gave me the idea of some fierce thing, that was dragging the length of its chain to and fro upon a beaten track, and and wearing its heart out". Her rancour is shown in her own words: "I would trample on them all. I would have his (Steerforth's) house pulled down. I would have her (Emily) branded on the face, dressed in rags and cast out in the streets to starve. If I had the power to sit in judgment on her, I would see it done! See it done, I would do it! I detest her: if I ever could reproach her with her infamous condition. I would go anywhere to do so. If I could hunt her to her grave, I would. If there was any word of comfort that would be a solace to her in her dying hour, and only I possessed it, I would not part with it, for life itself." She seems to have an incurable "love spite" against Steerforth, which is reflected on everyone associated with him. She is melodramatic. Her nature is fixed, devoid of evolution.

Miss Murdstone is also a satire on spinsters. Again physical suggestion is used to characterize her. "She brought with her two uncompromising hard black boxes, with her initials on the lid in hard brass nails. When she paid the coachman, she took her money out of a hard steel purse and she kept the purse in a very jail of a

bag which hung upon her arm by a heavy chain and shut up like a bite. I had never, at that time, seen such a metallic lady altogether." etc. Then again, "just touching the back of her hand with her cold, stiff, fingers,- She walked away, arranging the little fetters on her wrists and round her neck: - these reminded me, in reference to Miss Murdstone's nature, of the fetters over a jail door; suggesting on the outside to all beholders, what was to be expected within." Again, "Snapping her reticule- -and shutting her mouth, she looked as if she might be broken but could never be bent". The devices of physical suggestion, (as underlined) and similes (double underlining) and metaphors (triple underlining) make the picture very real, according to Dicken's conception of the character. Also in David's opinion of her in the capacity of Lora's "companion and protector", he says "a passing thought occurred to me, that Miss Murdstone, like the pocket instrument called a life-preserver, was not so much designed for purposes of protection as of assault." The satire here, as in Rosa Dartle, consists largely in the contemptible rôle each has to play. There is "gross exaggeration" in both, from real people, but that was intended by Dickens. They are caricatures, differing from Smollett's as they represent the meanness, whereas Smollett's represent more the "follies and foibles of this class." Dickens was considered very hard on this class, as a rule. There is a slight touch of humor in these remarks of David's about Miss Murdstone: "Again I see her dark eyes roll round the church, when she says, 'miserable sinners' as if she were calling all the congregation names." Then again, he speaks of her looking at him out of the pickle jar, "with as great an access of sourness as if her black eyes had abandoned the contents."

Miss Clarissa and Miss Lavinia are satirized more after Smollett's style, with this class, i.e. in a humorous manner: "I discovered afterward that Miss Lavinia was an authority in affairs of the heart, by reason of there having anciently existed a certain Mr. Pidger, who played short whist, and was supposed to have been enamoured of her. My private opinion is, that this was entirely a gratuitous assumption, and that Pidger was altogether innocent of such sentiments - to which he had never given any sort of expression that I could ever hear of. Both Miss Lavinia and Miss Clarissa had a superstition, however, that he would have declared his passion, if he had not been cut short in his youth (at about sixty), by overdrinking his constitution, and

and cart running over me; a third time for being bit by a baker's dog. In short, whether I was guilty or unfortunate, the correction and sympathy of this arbitrary pedagogue were the same." This is a very vivid picture of unjust accusation and its attendant miseries; also of the short-sightedness of this pedagogue in not discovering the real malefactor. The parallel structure "I have been found-----saw", is an aid in the description to suggest the constant recurrence and frequency of the offences.

Dickens satirizes the school-master in the person of Creakle. David says "when a culprit is called before the tribunal, Mr. Creakle cuts a joke before he beats him, and we laugh at it - miserable little dogs, we laugh, with our visages as white as ashes and our hearts sinking into our boots....miserable little propitiations of a remorseless idol, how abject we were to him! What a launch in life;- I think it now, on looking back, to be so mean and servile to a man of such parts and pretensions." (Dickens regrets his lack of higher education.) Dr. Strong comes under humor as cogitating Greek roots.

The medical profession is satirized by Smollett, (see autobiography)^{also} in the following: "Doctors are like unskilled carpenters, that in mending one leak, make a couple". Dickens does not satirize this class in these two books.

It has been said that Dicken's humour is the supreme quality of his genius and that, without this, he would have failed as a novelist. Cross says: "Wherever there is humour and satire, there is, if not reality itself, a sense of reality". "Humor is somewhere between the real and the ideal."

Smollett also uses humour. The following is/slightly humorous satire on the widower Hatchway. "The widower seemed to bear his loss with resignation, and behaved very decently upon the occasion, though he did not undergo those dangerous transports of sorrow, which some tender-hearted husbands have felt at the departure of their wives. The lieutenant was naturally a philosopher, and so well-disposed to acquiesce in the dispensations of Providence, that in this case, as well as in every other emergency of his life, he firmly believed that everything which happened was for the best."

In both these authors humor is shown in describing the domestic relation. In "Oliver Twist", Mrs. Bumble weeps in a crisis...But like washable beaver hats, that improve with rain, his (Mr. Bumble's) nerves were rendered stouter and more vigorous by showers of tears, which, being tokens of weakness, and so far tacit admissions of his own power, pleased and exalted him". The underlined simile gives point to the humor. Again Mr. Bumble is thus described: "he had fallen from all the height and pomp of beadship, to the lowest depth of the most snubbed henpeckery". The underlined metaphor is slightly ironical.

Mr. and Mrs. Sowerberry (in Oliver Twist) are a contrast to the preceding. Mrs. Sowerberry "burst into a flood of tears. This left Sowerberry no alternative. If he had hesitated for one instant to punish Oliver most severely, it must be quite clear to every experienced reader that he would have been, according to all precedents in disputes of matrimony, established, a brute, an unnatural husband, an insulting creature, a base imitation of a man; and various other agreeable characters too numerous to for recital.....To do him justice, he was, as far as his power went, it was not very extensive, kindly disposed towards the boy; perhaps because his wife disliked him. The flood of tears, however, left him no resource, so he at once gave him a drubbing, which satisfied even Mrs. Sowerberry herself." There is ironical satire in the underlined words. Irony was a feature of Victorian literature. On the whole the scene is marked by humor, which makes it very realistic.

The two couples described by Smollett are Commodore Trunnion and his wife, and Mr. and Mrs. Gamaliel Pickle. They are thus described: "The Commodore was in all respects as effectively subdued in the dominion of his wife as the person (Gamaliel) whose submission he ventured to condemn, with this difference of disposition—Trunnion's subjection was like that of a bear, chequered with fits of surliness and rage, whereas Pickle bore the yoke like an ox, without repining. No wonder, then, that this indolence, this sluggishness, this stagnation of temper, rendered Gamaliel incapable of withstanding the arguments and importunity of his friends". The underlined similes are what give the realistic effect to the humor.

"Smollett paved the way for the broad comedy of Dickens". The scene (in chapter 5 of David Copperfield)

overdoing an attempt to set it right again, by swilling bath water. They had a lurking suspicion even, that he died of secret love; though I must say there was a picture of him in the house with a damask nose, which concealment did not appear to have ever preyed upon". Their appearance is thus described: "each of the sisters leaned a little forward to speak, shook her head after speaking, and became upright again when silent. Miss Clarissa never moved her arms. She sometimes played tunes upon them with her fingers, minuets and marches, I should think, but never moved them". ---- "They were not unlike birds, altogether having a sharp, brisk, sudden manner, and a little short, spruce way of adjusting themselves, like canaries." This picture portrays eccentricities rather than ~~meaness~~ in this class, and as such, is a very real picture, showing Dickens's powers of close observation, especially the underlined parts. Here there is a satire on Bath, where Smollett also shows observation. Among the professions we find the school-master ridiculed, both in Smollett and in Dickens. Roderick and Strap come to a public-house (ch.10 R.R.) whose landlord is a school-master. The two chief pleasures of his life are "his bottle and his Morace". He is the happiest soul in his Majesty's dominions, for his wife is in Heaven and his daughter is to be married next week." He charged his guests an exorbitant price for their night's lodging. Strap's friend is a school-master. (ch.10 R.R.). This gentleman, who had come in town, where he taught the Latin, French, and Italian languages, but what he chiefly professed, was the pronunciation of the English tongue after a method more speedy and uncommon than any practised heretofore, and indeed, if his scholars spoke like their master, the latter part of his undertaking was certainly performed to a tittle, "for although I could easily understand every word of what I had heretofore heard since I entered England, three parts in four of his dialect were as unintelligible to me as if he had spoken in Archaic or Irish." Then the description of Roderick's teacher is quite a satire on the profession in those days. (ch.2.) "I was often inhumanly scourged for crimes I did not commit, because, having the character of a vagabond in the village, every piece of mischief, whose author lay unknown, was charged upon me. I have been found guilty of robbing orchards I never entered, of killing cats I never hurted, of stealing gingerbread I never touched, and of abusing old women I never saw.----I was once illogged for narrowly escaping drowning, by the sinking of a ferryboat in which I was a passenger; another time for having recovered of a bruise occasioned by a horse

between David and the waiter is marked by comic vigor. It is regular farce, of which we have numerous examples in Smollett. It resembles the rogue element of Smollett, who gives an almost parallel example of roguery in the case where Jackson wants Roderick to pawn his linen so as to lend him money. But this is not as humorous. We have an example of humor in Smollett where all the doctors come to wait on the Colonel. (P. P.) and we have an example of farce in Smollett where Roderick describes what transpires in the cook's shop - "Straggling missing one of the steps, tumbled headlong into this infernal ordinary and overturned the cook, as she carried a porringer of soup to one of the guests. In her fall, she dashed the whole mess against the legs of a drummer belonging to the foot-guards, who happened to be in her way, and scalded him so miserably that he started up and danced up and down, uttering a volley of execrations that made my hair stand on end. While he entertained the company in this manner, the cook got up and----- emptied a salt-cellar in her hand and stripping down the patient's stocking, which brought the skin along with it, applied the contents to the sore. This poultice was scarce laid on, when the drummer, who had begun to abate of his exclamation, broke forth into such a hideous yell as made the whole company tremble; then seizing a pewter pint-pot that stood by him, squeezed the sides of it together as if it had been made of pliant leather, grinding his teeth at the same time with a most horrible grin". There is far more of this farce style in Smollett than in Dickens, reflecting very vividly the coarser manners of that time. But in comedy and humor, Dickens is pre-eminent. The scenes between Barkis and Peggotty and between David and Peggotty are examples, e.g. where David advises Peggotty to marry Barkis, so she will have the horse and cart; also in his description of Peggotty, "with eyes so dark that they seemed to darken their whole neighborhood in her face, and cheeks and arms so hard and red that I wondered the birds didn't peck her in preference to apples." The description of Barkis' courtship is very humorous and also where he bought David a present, but afterwards his covetousness prevented him from presenting it. Many of David's humorous expressions portray, in a very realistic manner, the vivid imagination and psychology of the child, which he understood as no other novelist. Smollett does not touch this except in the two heroes.

Dickens was humorous in the old Elizabethan meaning of the word - "his emotions led the way, and his pen

followed". He uses humor, at times, in otherwise pathetic scenes. After his mother's death, David says: "When I saw them glancing at me out of the windows, as they went up to their classes, I felt distinguished, and looked more melancholy and walked slower. When school was over and they came out and spoke to me, I felt it rather good in myself not to be proud to any of them, and to take exactly the same notice of them all as before." The same kind of humor is seen in "Oliver Twist", where Oliver has to join in the funeral parades decked out in sombre array. This sort of note is seen also in David and Dora's domestic life and in the character of the country undertaker who makes up in fulness of heart for scantiness of breath and is so sensitive that he dares not even inquire after friends who are ill, for fear of unkindly misconstruction.

This finer sense of feeling is not common in Smollett's humor. The grotesque element is found more, even in ordinarily sacred themes, e.g. Trunnion's grotesque ride to church on his wedding day. Even the Commodore's death-bed scene is invested with a sense of humor at times, which serves its purpose, to sustain the seaman character to the end. Grotesqueness is seen in the person of Captain Weazel, with grasshopper body and loud voice. (further described later), also in Dicken's Miss Mowcher, a "pussy dwarf ---with a very large head and face, a pair of roguish grey eyes, and such extremely little arms, that to enable herself to lay a finger archly against her snub nose, as she ogled Steerforth, she was obliged to meet the finger halfway and lay her nose against it. Her chin, which is what is called a double chin was so fat that it entirely swallowed up the strings of her bonnet, bow and all. Throat she had none worth mentioning, for though she was more than full size down to where her waist would have been, if she had any, and though she terminated, ----in a pair of feet, she was so short that she stood at a common-sized chair as at a table, resting a bag she carried, on the seat." etc (ch. 22, David Copperfield), ^{we have} a good example of grotesque exaggeration, presenting a real picture.

Many of the characters in "David Copperfield" are made real by their humor and they are humorous chiefly by the exaggeration of their characteristics. Betsy Trotwood's humor makes her stand out prominently in the story from the first. Her humor consists chiefly in her eccentricity of character, which, in turn, consists

mainly in her abrupt, extremely unaffected and unconventional manner, and terse, pointed expressions, qualities which combine to produce a very distinct type, and therefore very real as such, but not as an average person. She had some peculiar habits, e.g. when she was particularly discomposed she would walk up and down, "and the amount of her discomposure might always be estimated by the duration of her walk." She would walk "at an unchanging pace, with the regularity of a clock-pendulum". This represents her systematic nature. Her reticent nature is expressed thus: "Her face might have been a dead wall ----for any light it threw upon her thoughts". Her composure is shown in this remark "My aunt dismissed the matter with a heavy sigh and smoothed her dress". Also here: "Nobody would have thought so, to see her sitting upright with her arms folded; but she had wonderful self-command". The underlined words produce realism by physical suggestion, representing certain characteristics. Her abruptness is expressed thus: "It was an idiosyncrasy with her "as it is with some horses, to stop very short when she appeared to be in a fair way of going on for a long while." Her abruptness is accentuated by her terse, curt remarks, e.g. in her farewell advice to David: "Never be mean; never be false; never be cruel"; also in her philosophy regarding her lost property: "All I have got to say about it is, if it's gone I can bear it; and if it's not gone, I shall be glad to get it back". Her optimistic courage is seen in her advice to David: "we must meet reverses boldly, and not suffer them to frighten us, my dear. We must learn to act the play out. We must live misfortune down, Trot". Her kindness is not of the sentimental sort, but is usually implied in some humorous remark, e.g. her remark about Mr. Dick's Memorial: "I suppose it will go in one of these days, but it don't signify; it keeps him employed. This remark embodies kindness, optimism, and tact, in dealing with Mr. Dick (an imbecile).

Mr. Dick has a droll humor, as seen in his reply to Mrs. Crupp's remark about the size of the room, not large enough to swing a cat in. "I don't want to swing a cat, I never do swing a cat", etc. But there was more understanding in him than appeared at times, and deep devotion to his friends. This gave him the "mind of the heart", by which he perceived how to come to Dr. Strong's assistance in the latter's misunderstanding with his wife. His curt remark, "Oh indeed", when Betsy announces her financial ruin is quite characteristic.

Mr. and Mrs. Micawber are a direct contrast to this pair of characters, especially in their attitude toward misfortune, which is generally met by a flow of Mr. Micawber's highly figurative oratory, awakening mirth rather than sympathy, e.g. "I am a straw upon the surface of the deep and tossed by the elephants----elements", etc. Then again he says; "You will forgive the momentary laceration of a wounded spirit, made sensitive by a recent collision with the minion of Power, with a ribald turncock attached to the waterworks, and will pity, not condemn, its excesses". But this speech arouses no pity, probably because Micawber's actions belie his words. "At the mention of a bowl of punch, his recent despondency was gone in a moment." Thus the sense of humor is constantly sustained in this character, through the very exaggeration of his despondency, as contrasted with his simple pleasures. After sending a heart-rending letter to David saying that "the bolt is impending and the tree must fall", and suggesting suicide as the remedy, soon afterwards David saw him sitting at the London coach, "the very picture of tranquil enjoyment, smiling at Mrs. Micawber's conversation, eating walnuts out of a paper bag, with a bottle sticking out of his breast pocket". (Dr. Wagtail in "Roderick Random" resembles him a little, in his learned manner of speaking, and his loquaciousness, but unlike Micawber, he uses Latin in his speeches.)

Mrs. Micawber's eccentricity consists in her overweening ambition and confidence in Micawber, and in her logic. The former is seen here: "Micawber, your mistake in life is that you do not look forward far enough. You are bound, in justice to your family, if not to yourself, to take in a comprehensive glance the extremest points in the horizon to which your abilities may lead you." As a direct contrast to Betsy Trotwood her remarks in the race of misfortunes usually show more sentiment than action, but finally her logic leads to the retrieving of their fortunes. She reasons thus: "Am I wrong in saying it is clear that we must live?---and the fact is, ---that we cannot live without something widely different from existing circumstances shortly turning up. Now I am convinced myself---that things cannot be expected to turn up of themselves. We must, in a measure, assist to turn them up. Very well, then, what do I recommend? Here is Mr. Micawber, with a variety of qualifications.....with great talent ---I should say with genius.....and there is Mr. Micawber without any suitable position or employment. Where does that

~~does that~~ responsibility rest? Clearly on society. Then I would make a fact, so disgraceful known, and boldly challenge society to set it right. It appears to me ---- that what Mr. Micawber has to do, is to throw down the gauntlet to society, and say, in effect. "Show me who will take that up, let the party immediately step forward". Her method was to advertise, and this led to Mr. Micawber's appointment at Beep and Wickfields. As ordinary individuals, Mr. and Mrs. Micawber are not real, for they are not practical. They lack action. But as types, of eloquence and logic respectively, and of lofty disdain of hum-drum cares and exaggerated optimism and good nature in the face of want, and also as congenial spirits, they are very real, owing to their peculiarities being accentuated by the humor.

Mrs. Trunnion is a rather humorous character as representing formality and ceremony. "She sat by the fire weeping with great decorum", - (during her husband's death). She was about as kind to Peregrine as Betsy was to David, but with more ceremony. Her parting advice to him lasted two hours. She was more pessimistic than Betsy. Her formality is so accentuated as to make her humorous. It is said that Dickens "only failed as a realist when his sense of humor failed". This was very seldom, as ^{is} seen from these and other examples.

Smollett has some humorous characters. Miss Snapper in Roderick Random is humorous by virtue of her wit, e.g. when Roderick accompanied her and her mother to the Long Room, there were many contemptuous smiles and tittering observations about them. Mr. Nash asked Miss Snapper if she could inform him the name of Tobit's dog, to which she replied, "His name was Nash and an impudent dog he was". The Commodore, in Peregrine Pickle is very humorous, seen even in his last words, e.g. advice to Hatchway, to marry his widow. Hatchway is also humorous. A humorous incident is Peregrine's enterprise of transformation on the mendicant girl, etc. Peregrine himself is a very humorous character, as seen by his many jokes and pranks while at school and later. The farce and rogue element comes in very strongly in this connection, marking it as a picaresque novel. The single lady is very humorous, in appearance and also in her absent-mindedness. (ch. 53 R.R.) "Her forehead was high and wrinkled; her eyes were large, grey and prominent; her nose was long, sharp and quiline and her mouth of vast capacity; her visage meagre and freckled and her chin peaked like a shoemaker's paring knife", etc

- a vivid picture. When she hears that Roderick was shipwrecked, she asks him whether he came on shore on the back of a whale or a dolphin. She is represented as an intellectual lady, a poet, and rather demented thereby. When she heard notes of the hounds, "She believed herself beset by the hunters and begged for a few greens to munch". So we have satirized under this class, by Dickens and Smollett, the ~~step~~st type, the husband hunters, and a certain intellectual type, all very real portraits of their types. This last picture is decidedly humorous, like Smollett's other pictures under this class.

Ch. IV

THE PSYCHOLOGY IN "RODERICK RANDOM"

"Roderick Random" is more or less a psychological novel. Smollett says of it, "I have attempted to represent modest merit struggling with every difficulty to which a friendless orphan is exposed, from his own want of experience, as well as from the selfishness, envy, malice, and base indifference of mankind; also where the humours and passions are undisguised by affectation, and the whimsical peculiarities of disposition appear as nature has implanted them." His reaction on circumstances is shown, and his attitude towards adversity--sometimes fortifying himself against the world by means of his resentment, (cf. Peregrine Pickle), at other times by his lively imagination, ^{and} then again, by wine, and by ^{card and} gambling. We shall consider examples of these various moods.

After being dismissed by his landlord, Roderick says, "The indignation which this harangue inspired, gave me spirits to support my reverse of fortune, and to tell him that I would starve, rather than be beholden to him for a single meal."

While waiting at Rheims to hear from his uncle, he says, "My hopes from that quarter were not at all sanguine---in the meantime, I had recourse to my old remedy, patience, consoling myself with the flattering suggestion of a lively imagination, that never abandoned me in distress." (This trait is also prominent in "Peregrine Pickle," where Smollett extols imagination thus, "The mind is naturally pliable, and provided it has the least hope to lean upon, adapts itself wonderfully to the emergencies of fortune, especially when imagination is gay and luxuriant." This was the case with Peregrine, and instead of indulging the melancholy ideas which his loss inspired, he had recourse to the flattering delusions of hope, soothing himself with unsubstantial plans of future greatness, endeavoring to cover what was past, with the veil of oblivion.")

Finally Roderick grew melancholy at the prospect of approaching want, so had recourse to the bottle, and kept more company than ever. "I became particularly attached to the playhouse, conversed with the actors behind the scenes, grew acquainted with a body of Templars, and in a short time commenced a professed wit and critic.-----By

means of these avocations, I got the better of care, and learned to separate my ideas in such a manner, that, whenever I was attacked by a gloomy reflection, I could shove it aside, and call in some agreeable reverie to my assistance."

After he pawned his sword, for seven pieces, he says, "This supply, inconsiderable as it was, made me as happy for the present as if I had kept £500 in the bank, for by this time, I was so well skilled in procrastinating every troublesome reflection, that the prospect of want seldom affected me very much, let it be ever so near." After paying most of this for lodgings, he went to a tavern, but says, "I was so much chagrined at their good humour, as a damned soul in hell would be at a glimpse of Heaven. In vain did I swallow bumper after bumper, the wine had lost its effect upon me, and, far from raising my dejected spirits, it could not even lay me asleep." Soon he mends his fortunes at the gaming table, Thus his fortunes fluctuate, and thus he meets reverses with varying sentiments and devices as indignation, imagination, expectation or aspiration and dissipation.

Meanwhile, he is gaining experience. He says, "For two years, I lived without hearing tidings of my uncle, and during which time I kept little or no company. I was no longer a pert, unthinking coxcomb, giddy with popular applause, and elevated with the extravagance of hope. My misfortunes had taught me how little the caresses of the world during a man's prosperity are to be valued by him, and how seriously and expeditiously he ought to set about making himself independent of them!"

The portrayal of the "inner life" of these two heroes of Smollett, is very realistic, and pictures them as very natural, normal, characters. They are more of the worldly than the religious or intellectual type, David Copperfield, (see Psychology under Autobiography) was more of the latter type. He lacks entirely the feeling of resentment and indignation, and the sterner qualities, being more of an abnormal character. But the psychology in Smollett's books is not so especially autobiographical, so he had greater scope in the description of their characters than Dickens in the description of his hero.

Ch. IV
VICES, FOLLIES, AND FOIBLES.

Many of the characters, both Smollett's and Dickens', may be classed as representatives of certain vices or faults, follies or foibles, these qualities being portrayed by satire, humor, dramatics or mere incident, thus making the characters stand out prominently as in real life. The contrast "between virtue sometimes abused, and vice, frequently insulting, appears with greater emphasis, than in ordinary narration, and every impression has a double force on the imagination."

Cowardice is exemplified in the character of Capt. Weazel, (R.A.), of whom Isaac ironically said that he seemed to be a good Christian, "for he had armed himself with patience and resignation, instead of cruel weapons, and worked out his salvation with fear and trembling". This satirizes his manner during the fright from the supposed highwayman. Likewise the soldier in the stage-coach going to Bath became the object of Miss Snapper's wit when he said, "For my own part, I am always extremely cool on such occasions". She replied: "So it appeared by your trembling". Strap is pictured as a coward, so far as fighting is concerned. At the first alarm of murder, while travelling, he jumps from the waggon and hides behind a hedge. His objections to a soldier's life are very amusing. "Heaven keep cold lead out of my carcass, and let me die in bed like a Christian ---- what signifies all the riches and honors of the world, if we enjoy not content? ---- what signifies riches? He seems to think that the soldier's life depends on choice rather than duty, and on the seeking of riches rather than sacrifice. The painter in "Peregrine Pickle" is another example of a coward.

In Dickens' "Oliver Twist", we have the coward, Noah Claypole, a bully, but a coward at heart, much bolder with his sneers and taunts than at fighting a battle. Oliver soon masters him. His lordly contempt of Oliver's birth is thus satirized by Dickens. "This affords charming food for contemplation. It shows us what a beautiful thing human nature sometimes is, and how impartially the same aimable qualities are developed in the finest lord and the dirtiest charity boy." Dickens portrays a meaner type of cowardice than Smollett's. While Smollett's are objects of humor, Dickens' are the object of contempt and ironical satire. But both Smollett and Dickens had the school-boy's idea that

the hero must always knock the villain down. This probably reflects Smollett's own experience as violence was common in his day, and Dickens probably imitated him. Poetic justice is always well observed in Dickens with little compromise. Virtue insists on victory; as in the case of Mr. Mell, who was bullied by Steerforth on one occasion for a similar reason as Oliver by Noah. When he asked Steerforth how he could presume on his position and favoritism to insult a gentleman, Steerforth said: "A what? where is he?----You are always a beggar you know; but now you are an impudent beggar." After Steerforth's unhonoured death, the name of Mr. Mell appeared in a newspaper. Poetic justice is illustrated in Smollett in the case of Roderick and Potion. The latter casts Roderick off in his poverty. The time comes when he fawns for the favor of Roderick's society, which is denied him. He is now the poor man as compared with Roderick.

Another form of cowardice, i.e. weak indulgence, is illustrated in Mr. Wickfield, who says: "weak indulgence has ruined me,- indulgence in remembrance and indulgence in forgetfulness. My natural grief for my child's mother turned to disease; my natural love for my child turned to disease. I have infected everything I touched. I have brought misery on what I dearly love - I thought it possible that I could truly love one creature in the world and not love the rest; I thought it possible that I could mourn for one creature gone out of the world and not have some part in the grief of all who mourned. Thus the lessons of my life have been perverted! I have preyed on my own morbid, coward heart, and it has preyed on me. Sordid in my grief, sordid in my love, sordid in my miserable escape from the darker side of both - oh see the ruin I am, and hate me, shun me!" "He dropped into a chair and weakly sobbed." He was a victim of drink, which hastened his financial ruin. This type of faint-hearted cowardice is illustrated to a certain extent in the characters of Dora and David, as shown in their house-keeping. They became victimized on every hand, because they would not assert their prerogative, with their domestics. This may have been extreme good-nature along with weakness. Mr. Spenlow also ranks under this fault more or less, though with his "sagacious smile" the type of the politician. He had not the courage of his convictions, but took refuge in a crisis under the name of Mr. Jorkins. This is a realistic touch, as it is a common practice in many business firms, as

well as with individuals. Spenslow did not favor drastic reforms, but considered it the principle of a gentleman to take things as he found them. He did not believe in the "thin edge of the wedge", which shows again his un-aggressive, rather faint-hearted nature. In Smollett we have this practice, of shifting the responsibility on others, seen in the government officials. So this is a feature of politics.

Pride of birth is portrayed in Dickens - not in a mean sense this time, as in Noah Claypole, but in a humorous sense, merely as a foible of society-life, by the characters of Mr. and Mrs. Waterbrook, and Hamlet's aunt. Mrs. Waterbrook repeatedly said, at her dinner-party, that if she had a weakness, it was blood. Mr. Waterbrook said: "I confess I am of Mrs. Waterbrook's opinion. Other things are all very well in their way, but give me blood." Hamlet's aunt echoed this sentiment as follows: "Oh! there's nothing so satisfactory to one: there is nothing that is so much one's beau ideal of - all that sort of thing, speaking generally. There are some low minds that would prefer to do what I should call bow down before idols.--before services, intellect, and so on. But these are intangible points. Blood is not so. We see blood in a nose and we know it. We meet with it in a chin, and we say: 'there it is', that's blood. It is an actual matter of fact, we point it out. It admits of no doubt." Dickens really means this as a satire, as he did not sympathize with aristocratic ideas.

Smollett has a caricature on this "pride of birth" in the character of Morgan, the Welshman in "Roderick Random", who says to Captain Ogden, "I am a shentleman by birth and parentage, look you, and peradventure I am moreover." He says to Captain Whiffle on one occasion: "Sir, you will forgive and excuse, and pardon, the presumption of one who has not the honor of being known unto you, but who is, nevertheless, a shentleman born bred and moreover has had misfortunes, Got help me in the world". He laid great stress on his good birth, as a descendent from Caractacus. He threatened to smoke the steward "like a padger", with sulphur, for the freedoms he took "among gentlemen of birth". A contrast to pride of birth is Peregrine's treatment of the mendicant girl. He did not pride himself on high birth.

Sham respectability is personified in Littimer, whose mean character is thus disguised. This respectable person with the "respectable eyelashes" and the unruffled

eye", his "respectable bow", was to David as respectable a mystery as any pyramid in Egypt". We might compare with him Captain Whiffle. (R.R.) "He is disguised and transfigured and transmographed with affectation and whimsies and he is more like a capoon than one of the human race". Physical suggestion makes Littimer's character more real than Whiffle's.

Avarice is pictured in a very humorous way in the character of Barkis, first implied in his gluttony where he swallowed the cake, "with one gulp exactly" like an "elephant", with no more change in his face than in that of an elephant. Then, he kept a box under the bed. "When he was past creeping out of bed to open it, and past assuring himself of its safety, he had required to have it placed on the chair, at the bedside, where he had ever since embraced it night and day. Time and the world were slipping from beneath him, but the box was there; and, last words he uttered were, (in explanatory tone) "Old clothes". That it might better escape notice he had invented a fiction, that it belonged to "Mcblackbery and was to be left with Barkis until called for" - a fable he had elaborately written on the lid, in characters now scarcely legible." This is a very realistic description of a miser, only Dickens has added humor, making him a less forbidding character than the average miser. The cunning tricks Barkis invents to divert attention from the box, make his character more interesting, as well as real.

Coquetry is seen in Dora and in Emilia Gauntlet, but the latter was more designing, not so simple and naïve as Dora. She could be very haughty.

Youthful vanity is well portrayed both by Smollett and by Dickens. When Roderick's fortunes were retrieved by Sharp's legacy, his brain was almost turned. Equipped in fineries presented by Strap, he went to the theatre and sat in a front box. He imagined himself the centre of attraction, which led him into "a thousand ridiculous coquetries". He says: "I rose and sat down, covered and uncovered my head twenty times between acts, pulled out my watch, clapped it to my ear; wound it up, set it, gave it the hearing again, displayed my snuff-box, affected to take snuff, that I might have an opportunity of showing my brilliant, and wiped my nose with a perfumed handkerchief; then dangled my cane, and adjusted my sword-knot; and acted many more fooleries of the same kind, in hope of obtaining the character of a pretty

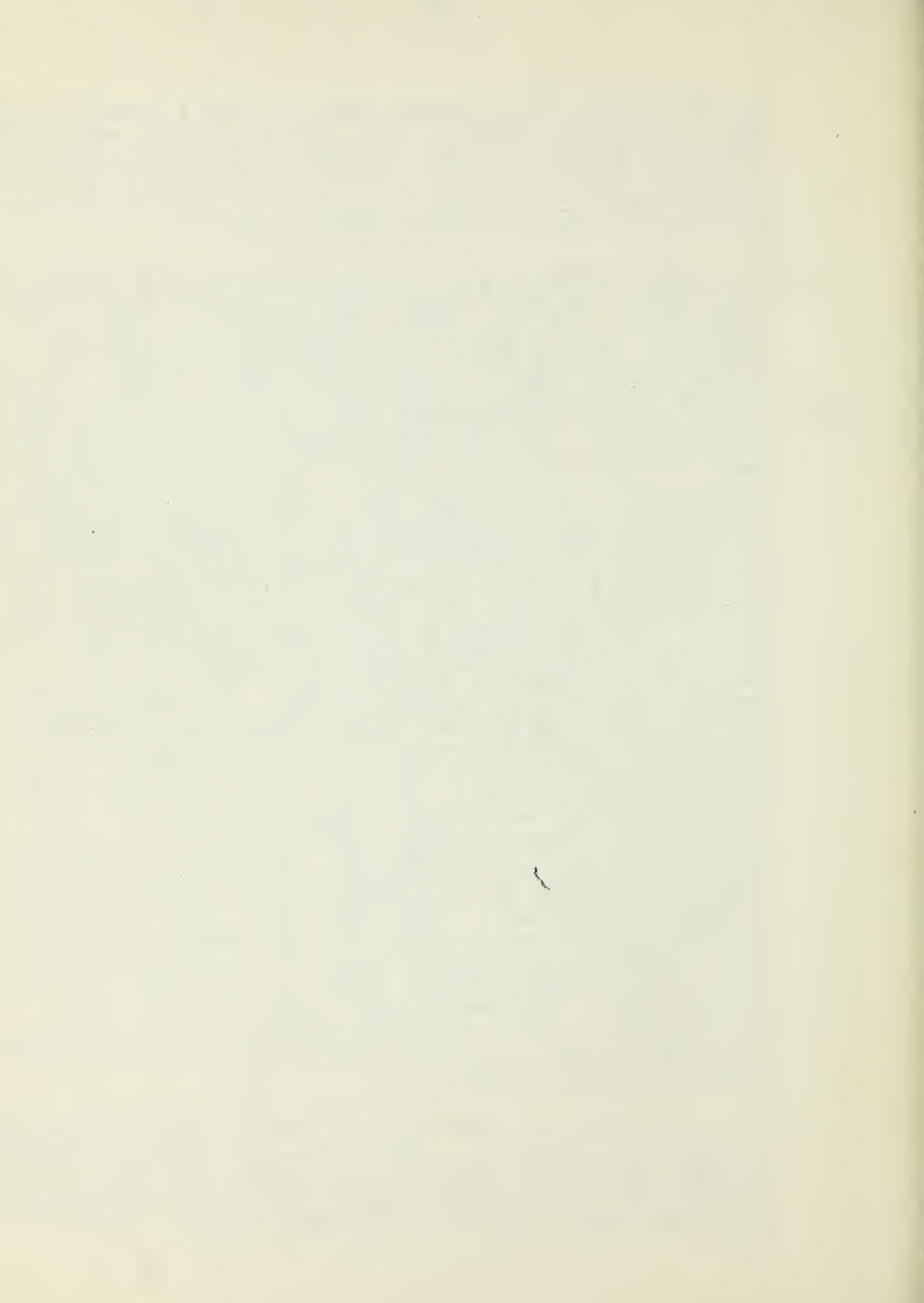
fellow". This culminated in an ambition to hand a lady to her coach. David's vanity is shown, after he fell in love with Dora. He says: "within the first week of my passion, I bought four sumptuous waist-coats, not for myself, I had no pride in them, -for Dora - and took to wearing straw-colored kid gloves in the streets, and laid the foundations of all the corns I ever had. If the boots I wore at that period could only be produced and compared with the natural size of my feet, they would show what the state of my heart was, in a most effective manner." Although he disclaims this as a vanity, still it is a species of such, as he did it to gain admiration. These are very real pictures and make the characters very real, by the touch of youthful folly. The details are well described in Smollett; Dickens, as usual, is more brief, and rather more original in idea.

Hypocrisy is portrayed in Heep, who, under the disguise of "umbleness" seeks to work out his ambitious schemes. Then in goal he becomes very self-righteous. He says: "There is a deal of sin outside", etc. His dangerous and insidious nature is expressed thus: "At the coach-window, as at the dinner party, he hovered about us without a moment's intermission, like a great vulture." He is chiefly described by similes, and metaphors and physical suggestion (appearance), as so many of Dickens' leading characters are: e.g. "in his slimy way", "sneaky undulations", his "writings" are described by Betsy, when she says: "I am not going to be serpentine and corkscrewed out of my senses!" Humor is added in David's description of him asleep "and his mouth open like a post-office". His mother is coupled with him in some of his detestable features. "A tender young cork would have had more chance against a pair of corkscrews, or a tender young tooth against a pair of dentists, or a little shuttlecock against two battledores, than I had against Uriah and Mrs. Heep. They did just what they liked with me, and wormed things out of me that I had no desire to tell, with a certainty I blush to think of". This is said by David regarding his visit there. Their overbearing nature is again expressed here: "To have seen the mother and son like two great bats, hanging over the whole house and darkening it with their ugly forms, made me so uncomfortable that, etc." These metaphors and similes make the pictures very real. When talking of Mr. Wikkfield, he wears a "carved grin", but is stealthily plotting his downfall. He succeeds, for he has brains; but they prove his undoing, in leading him into crime. He is a fatally "logic character". He

is the victim of his early training and is really a satire on society at that time, when the motto was "remember your place". He was consumed with envy, hatred and malice. "Poetic justice" is well illustrated in his fate also fatalism, for even in goal he is still a hypocrite: "There is a deal of sin outside", etc.

rough Mrs. Sowerberry (in Oliver Twist), is a little of a hypocrite, for she allows Bumble to think she had overfed Oliver. To his remark about meat vs. gruel, she replies: "Dear, dear, this comes of being liberal", of which she was wholly innocent in thought, word, or deed." She ^{is} also a tyrant. ~~Mr.~~ Bumble has a taint of hypocrisy, in his self-complacence, his pride in his parochial dignity. But his office should presuppose an interest in the parishoners, but his supposed interest is more self-interest than otherwise. His sentiments towards others are very cool, and even verge on cruelty, or at least harshness, symbolized by his "metallic eyes". This is seen in the incident concerning Oliver's "madness", in Bumble's comical remark to Mrs. Sowerberry: "It's not madness, ma'am. It's meat.---You've overfed him ma'am. You've raised an artificial soul and spirit in him, ma'am, unbecoming a person of his condition. ---What have paupers to do with soul or spirit? It's quite enough that we let 'em have bodies. If you had kept the boy on gruel, ma'am, this would never have happened." Entrenched in wisdom he philosophically communicates profound truths about life and the impossibility of gratifying human desires, as seen in his ironical words: "That's the way with these people, ma'am; give 'em a apron-full of coals today, and they'll come back for another the day after tomorrow, as brazen as alabaster". Yet once we find his calloused nature touched by Oliver's softening influence. When the latter wept for loneliness and begged him not to be cross, Mr. Bumble regarded Oliver's piteous and helpless look with some astonishment for a few seconds, hemmed three or four times in a husky manner, and, after muttering something about "that troublesome cough", bade Oliver dry his eyes and be a good boy. Then, once more taking his hand, he walked on with him in silence".

Mr. and Miss Murdstone are really types of cruelty as they never relent. Their cruelty, however, leads to mental rather than physical suffering, as seen in David's suffering through sheer neglect and lack of sympathy. He describes Mr. and Miss Murdstone thus: "They disliked



me and they sullenly, sternly, steadily overlooked me. I was not actively ill-used, I was not beaten or starved; but the wrong that was done to me had no intervals of relenting.--- Day after day, week after week, month after month, I was coldly neglected.

Wealth worshippers are ridiculed in "Roderick Random". A certain set of persons no sooner understood that Roderick's fortune was independent than they courted the acquaintance of him and Narcissa as much as they had despised them before, but Narcissa had too much dignity and pride to encourage this change of conduct even in her relations. Mr. Potion made a similar vain attempt.

Society is represented by the "gentleman in the white waist-coat", (Oliver Twist), who seems quite indifferent to the cause of justice, excepting to take sides with Nash and Mr. Bumble, the popular side. Mr. Spenlow is something of the type. In Smollett society is characterized as hypocritical and preferential to buffoonery, etc. He says: "For which of his virtues was he (Mr. Marmazot) so much caressed by the people of fashion? 'It is not' said he, 'for the qualities of his heart that this little parasite is invited to the tables of dukes and lords, who hire extraordinary cooks for his entertainment. His avarice they see not, his ingratitude they feel not, his hypocrisy accommodates itself to their humours, and is of consequence, pleasing; but he is highly courted for his buffoonery and will be admitted into the choicest parties of quality for his talent of mimicking Punch and his wife Jean, when a poet of the most exquisite genius is not able to attract the least regard'". (This may be a reference to his own experience as a poet and might be placed under autobiography.) Gambling is another flaw in the society of Smollett's day. Banter says, (in "R.R.") "cheating at cards far from being reckoned a blemish among people of fashion, was looked upon as an honorable indication of superior genius and address". In Dickens, Mr. Spenlow and Mr. Brownlow represent society, the latter being the preferable type.

Slander is portrayed in Smollett. Roderick says: "I had the satisfaction to find myself in some degree of favor with the ladies, which I preserved by gratifying their propensity to scandal, in lampooning their rivals". It is also shown in "Peregrine Pickle", on the subject of Peregrine's imprisonment: "Those who were present at his arrest), immediately propagated it among their

acquaintances and it was the same evening discoursed upon at several tea and card tables, with this variation from the truth, that the debt amounted to twelve thousand and instead of twelve hundred pounds. From which circumstance it was conjectured that Peregrine was a bite from the beginning, who had found credit on account of his effrontery and appearance and imposed himself upon the town as a young gentleman of fortune. They rejoiced therefore, at his calamity, which they considered as a just punishment for his fraud and presumption, and began to review certain particulars of his conduct, that plainly demonstrated him to be a rank adventurer, long before he had arrived at this end of his career." In reality he did not deserve this condemnation for it is stated elsewhere that his "foibles were overbalanced by a thousand good qualities". But, as stated by Smollett, slander is a sort of cowardly assassination that there is no guarding against".

Crabtree, his informant, was implicated in more or less slander, as he was a misanthrope, and therefore, being a morose cynic and incensed against the follies and vices of mankind, he delighted in the distress of his fellow-creatures. "He was between whiles like a raven, croaking presages of more ill luck from the deceit of the minister, the dissimulation of his patron, the folly of the projector for whom he was bound, the---and the villainy of those with whom he had intrusted his cash. He saw and considered everything through a perspective of spleen, that always reflected the worst side of human nature". Smollett drags in the doctors again. "Peregrine perceived that among the secret agents of scandal, none were so busy as the physicians, a class of animals who live in this place, like so many ravens hovering about a carcass, and even ply for employment like scullers, at Hungerford stairs. By their connection with apothecaries and nurses, they are informed of all the private occurrences in each family, and therefore enabled to gratify the rancour of malice, amuse the spleen of peevish indisposition, and entertain the eagerness of impertinent curiosity". The very essence of slander is also well portrayed in his description of an "imputation for madness", which, when a person has once incurred, will be read into his every act.

Revenge and Resentment are seen in Mrs. Steerforth who says of her son's relation with Emily. "Let him not put her away now, and he never shall come near me, living

or dying, while I can raise my hand to make a sign against it, unless, being rid of her forever, he comes humbly to me and begs for my forgiveness. This is my right. This is the acknowledgment I will have".

Strange types of mothers are also seen in Mrs. Gemalial Pickle, and Mrs. Markleham (old soldier). The former became estranged from her son while he was away at school and disowned him on his return. Mrs. Markleham required a great deal of amusement and, like a deep old soldier pretended, in consulting her own inclinations, to be devoting herself to her child (Mrs. Strong).

Arrogance in legal proceedings is shown in the trial scene on board the "Thunder" where Roderick is tried for conspiring against Captain Oakum's life. The same spirit is seen in the trial of Oliver for alleged theft.

Drunkenness is portrayed in the character of Mr. Wickfield. Several other characters were fond of their "punch" and their wine, e.g. Mr. Micawber, Mr. Spenlow, Roderick and Peregrine. Mrs. Trunnion warns Peregrine when he leaves home, to beware the beastly sin of drunkenness.

VIRTUES AND GRACES

ch 11

Besides the "vices, follies and foibles" of ordinary life, these writers show some of the virtues and graces. Hospitality and the homely virtues are portrayed in the family life of Mr. Peggotty, the fisherman. Mr. Peggotty's kindness is emphasized by Mrs. Gummidge's pessimism. He is very tolerant towards her, which seems to make her presume on his patience. When he says of his money: "Why, how should I ever spend it without you?---Doen't I want you more than ever I did?" She replies: "I know'd I was never wanted before, and now I am told so! How could I expect to be wanted, being so lone and lorn, and so contrairy." But she later becomes his comforter in trouble, as he has been her's, thus illustrating the ideal relation in home life. The kindness of all to little Emily is the crowning touch in this ideal home.

Mr. Peggotty is a typical fisherman. A relic of superstition is seen in his words before Barkis' death: "People can't die along the coast except when the tide's pretty nigh out. They can't be born unless it's pretty nigh in - not properly born, till flood. He's a-going out with the tide. It's ebb at half arter three, slack water, half an hour. If he lives till it turns, he'll hold his own till past the flood, and go out with the next tide". His character is well described by the remark of David: "I could not help observing what power and force of character his sinewy hand expressed and what a good and trusty companion it was to his honest brow and "iron-grey hair". Physical suggestion is used here again. This expresses his staunch, true, character, as seen in his persistent search for Emily and his kindness towards her in misfortune. He says: "For she's more dear to me now, Martha, than ever she was dear afore".

The "garrison" in "Peregrine Pickle" is another cheerful home in many respects, and similar, in that the Commodore, like Mr. Peggotty, kindly cherishes a child not his own, i.e. Peregrine. He resembles Mr. Peggotty in his staunch devotion and genuine, sterling qualities, but is more burly a type and uses more slang. Another resemblance, Mrs. Trunnion, like Mrs. Gummidge, is rather pessimistic, but the Commodore is tolerant. Mrs. Trunnion is as kind to Peregrine, as Mr. Trunnion, but in a more formal manner. (Her parting advice to Peregrine, when he left home, lasted for two hours.) Hatchway

completes the family circle. He resembles Ham in his sturdy characteristics. He says: "He's no better than a fresh water sailor who knows not how to stem the current of mischance". He is more of a joker than Ham. The picture portrayed of this family is very realistic. It is marked by humor, especially the Commodore, whose language is so typical of his seaman's character, and never more so than on his death-bed.

Traddles' and Sophy's home is another model of hospitality, but in rather an exaggerated form. "Traddles keeps his papers in his dressing room and his boots with his papers, and he and Sophy squeeze themselves into upper rooms, reserving the best bedrooms for the Beauty and the girls". They were ~~not~~ very happy together.

True friendship is portrayed between Steerforth and David; Steerforth and Traddles; Dr. Strong and Mr. Dick; Ham and Emily; Roderick, Thompson and Strap; Peregrine and Pipes.

David says: "I never had loved Steerforth better than when the ties that bound me to him were broken --- I believe that, if I had been brought face to face with him, I could not have uttered one reproach". His was a romantic friendship, based on David's youthful adoration for a character that seemed to him perfect, but who had never said or done anything to justify this opinion; it was rather an unnatural delusion.

Strap was a faithful servant and friend to Roderick. He feared, one day, that Roderick would fight a duel over Melinda, so ordered him arrested, as a means of anticipating and preventing the duel. When he received a legacy, Strap offered all to Roderick. Pipes was equally devoted to Peregrine. When the latter was in prison, Pipes offered him all his money, and would have burned it had not Peregrine consented to take it.

Ham remains loyal to Emily. He says: "No one can never fill the place that's empty. All that's past and over". He tried to drown his grief by devoting himself to duty. "When a man's wanted for rough service in rough weather, he's there. When there's hard work to be done, with danger in it, he steps forward afore all his mates". He was a man of action, but of few words. His last words were: "If my time is come, 'tis come; if it aint, I'll abide it; Lord above, bless you, and bless all. Mates, make me ready. I'm going off!"

Emily remains loyal to Ham. "She might have married well a mort of times, but said: 'That's gone forever'. She illustrates repentance by benevolent well-doing. "Theer was some poor folks aboard as had illness among 'em and she took care of them; and theer was the children in our company and she took care of them; and so she got to be busy and to be doing good and that helped her". We see a similar case in Miss Williams after she reformed

Benevolence is also portrayed in the woman who sheltered Roderick after he was kicked out by all the other villagers, even to the parson. The superstitious element comes in here. Slanderers pronounced this woman a witch, owing to her "different" style of conversation, her recluse way of life, her skill in curing distempers, her entertaining of a tabby cat, and her age. Mr. Brownlow and Mrs. Maylie also represent benevolence in their kindness to Oliver when he was alone and forlorn. Mr. Omer is an advocate of kindness.

Practical goodness is expressed by Captain Bowling, whose creed is: "I meddle with nobody's affairs but my own; the gunner to his limstock, and the steersman to the helm, as the saying is; 'I trust to no creed but the compass and do unto every man as I would be done by, so that I defy the Pope, the Devil and the Pretender and hope to be saved, as well as another". This kind of goodness is also seen in Captain Trunnion and Betsy Trotwood. Worldly success is also seen in Captain Bowling and in Don Rodrigo.

Forgiveness is seen in the kindness of Thomson and Roderick to Mackshane, in prison, despite his former cruelty to them on board the "Thunder"; when Roderick heard that Thomson was supporting him, he sent Mackshane ten pistoles.

Gratitude is shown in Martha's character. Because Emily had been kind to her, she would go through any hardship to serve her in distress. Also in Don Rodrigo, who befriended all who had been kind to Peregrine.

We find, then, a miniature world represented in these books (or either pair of books), representing, as shown, all the virtues and graces, all the vices and follies of human life, in the different varieties of characters, or in the varied incidents. Each pair of books pictures a little life in itself, and therefore the books are realistic in their sum total, as well as

in many of their parts. The characters, as illustrating Dickens' humanity, include "all those afflicted in mind, body or estate, the human side of life. His art made visible to all mankind the characteristic virtues, the typical shortcomings of the English race. As an idealist his task was to embody the better dreams of ordinary men, to fix them as bright realities. This he achieved by the strength of a faultless sympathy." Smollett lacked this humanity and sympathy, but his characters have a healthy robustness and a lively spontaneity, making them very real. Smollett desired to arouse indignation against the cruelty and ruffianism of the most brutal period of the 18th Century - early Georgian days, and he succeeded, by picturing these qualities highly exaggerated, or, frequently, according to bare reality, as idealism never held less sway in the nation.

Dickens shows more humanity in his characters than Smollett, not so much coarse brutality and callous indifference to suffering.

Sikes is the leading example of open brutality in Dickens' two books. Some critic has stated that Sikes showed (or felt) no remorse. If not, why is he so haunted by the spectacle of Nancy's corpse? "Once he threw a rug over it, but it was worse to fancy the eyes and imagine them moving towards him, than to see them glaring upward as if watching the reflection of the pool and gore that quivered and danced in the sunlight on the ceiling. ---When he got there (Hendon) all the people he met, the very children at the doors, seemed to view him with suspicion"....."Let no one talk of murderers escaping justice, and hint that Providence must sleep, there were twenty score of violent deaths in one long minute of that agony of fear". Again, we read, "For now a vision came before him, as constant and more terrible than that from which he had escaped. Those widely staring eyes, so lustreless and glassy, that he had better borne to see than think upon them, appeared in the midst of the darkness; light in themselves but giving light to nothing. There were but two, but they were everywhere. If he shut out the sight, there came ~~came~~ the room with every well-known object, - some indeed, that he would have forgotten if he had gone over its contents from memory - each in its accustomed place. The body was in its place and its eyes were as he saw them when he stole away. He got up, and rushed into the field without. The figure was behind him. He re-entered

the shed and shrank down once more. The eyes were there. This seems like remorse. So far he was not conscious of pursuers, his flight was from the vision of the corpse, and from himself and his guilty conscience. He even welcomed the voices and joined the crowd, and flying from memory and himself, plunged into the thickest of the throng". A practised and calloused murderer would have made away with the corpse and would not have been so haunted by it. He would, too, have shunned the throng. Sikes moreover, is too burly and coarse, too gross and clumsy for a typical murderer. His act was done in revenge on Nancy for betraying the secret, and partly in self-protection, from fear of consequences.

Compare specimens of brutality in Smollett's Crampley and Mackshane. "Crampley, an insidious slanderer on board the "Thunder" caused a misunderstanding between the surgeon and the captain. Then he confined the surgeon to his cabin, where he took a fever, and died. Crampley felt no remorse for his barbarity, but insulted his memory in the most abusive manner, and affirmed he had poisoned himself out of pure fear, dreading to be brought to a court-martial for mutiny, for which reason he would not suffer the service of the dead to be read over his body before it was thrown overboard". We have another instance of callous brutality, practised by Dr. Mackshane - "The next patient to be considered labored under a quartan ague, and, being then in his interval of health, discovered no other symptoms than a pale, meagre, countenance and emaciated body, upon which he was declared fit for duty and turned over to the boatswain; but, being resolved to disgrace the doctor, died upon the fore-castle next day, during his cold fit. The third complained of a pleursitic stitch and spitting of blood, for which Dr. Mackshane prescribed exercises at the pump to promote expectoration", etc. While this is, no doubt, grossly exaggerated, the purpose is to arouse "that generous indignation against the sordid and vicious disposition of the world".

A case of short rations on board the "Thunder" is thus described: "our provision consisted of putrid salt beef, to which the sailors gave the name of Irish horse, salt pork of New England, which, though neither fish, nor flesh, savored of both; bread from the same country, every biscuit whereof, like a piece of clock-work moved by its own internal impulse, occasioned by the myriads of insects that dwelt within it, and butter served out by the

gill, that tasted like train-oil thickened with salt." Although this presents a wretched picture, it does not awaken the pity aroused by Bumble's portrayal of short rations. (gruel vs. meat, etc). This is so ludicrous in effect by its grotesqueness that it arouses little emotion of tenderness.

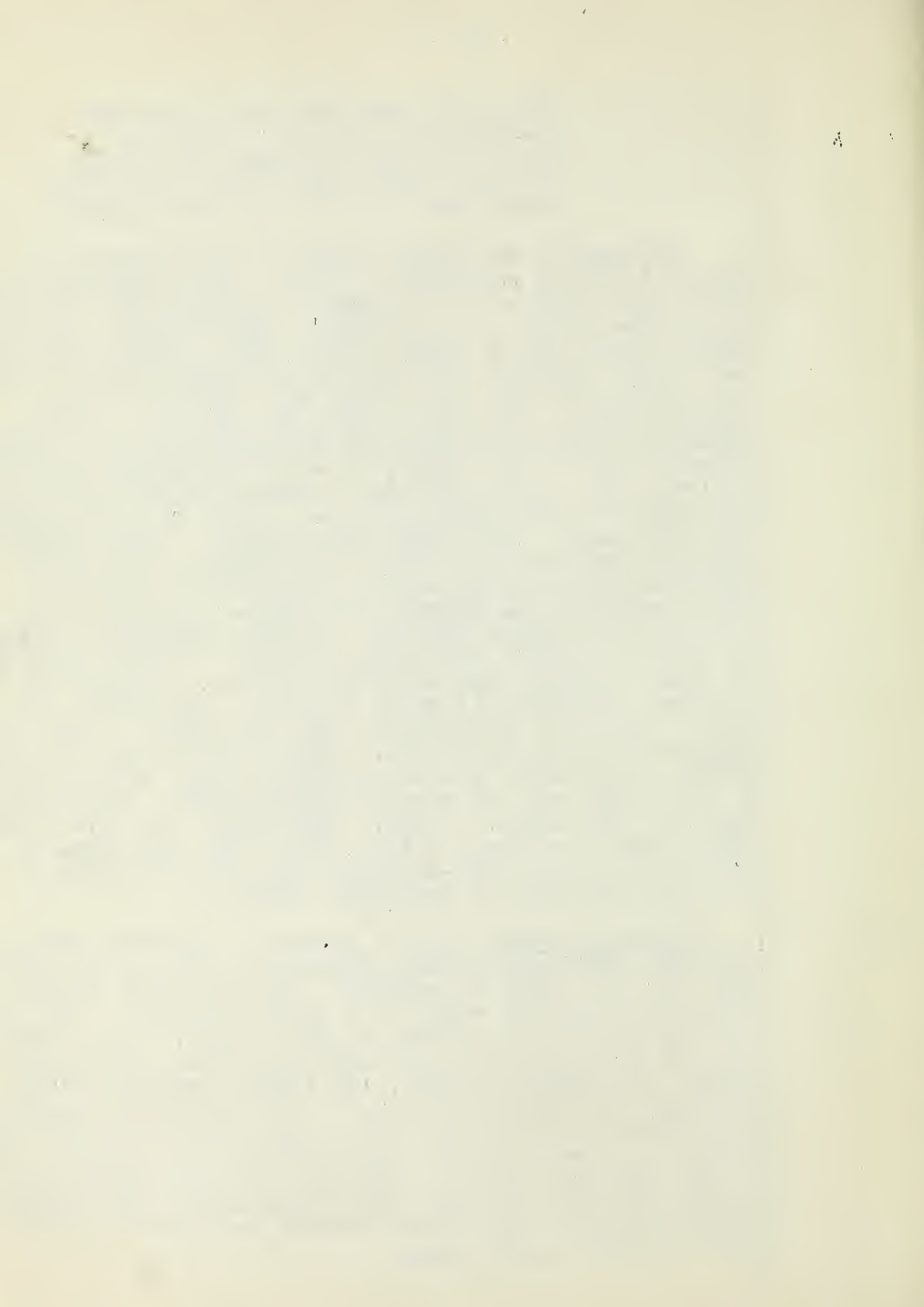
Dickens set the example of the novel of pity. This distinguishes his work from Smollett's. There is in his books a pervading spirit of compassion, and the spirit of respect for the individual. His purpose is to create a special setting and emotional quality in his novels. His success is not derived entirely from the characters, but depends on the situations which their existence makes possible. Thus, Oliver's sweet simplicity and helpless innocence prompts the kindly impulse in Mr. Bumble, as shown. It also gives Fagan's violence and cruelty play to act, and receive the emphasis of contrast. Smollett's work is not sufficiently "complex" to show real tenderness and sympathy. He shows heartless jest, and "buffoonery", "burlesque" and "farce" in the main, varied by misfortunes and gloomy situations.

In both authors we find, at times, a tragic gloom, due to seemingly useless striving against fate. An example is, where Roderick, chained to the deck on a dark night, lies exposed to the furious broadswords of a French man-of-war, until, in full view of the gruesome scenes, he grows delirious through fear. (ch.29). Another example is where, having been brutally attacked by a press-gang, and wounded on his head and his cheek, he was taken prisoner and carried on board the "Thunder", where, after being pinioned like a malefactor, he was thrust down into the hold among a parcel of miserable wretches, the sight of whom well nigh distracted him. He handed his handkerchief to a fellow-captive and requested assistance in stopping the bleeding of his wounds. The fellow prisoner went and sold the handkerchief for a quart of gin (ch. 24). There is also tragic pathos in Molopoy'n's experience. (see autobiography). These are very vivid pictures of sheer desperation in striving against fate and examples of Smollett's "clever reporting". They are made real by the straightforward, climactic order in which the misfortunes are narrated, each one, like a phantom, seeming to beckon to another, still more formidable, to follow in its train, until the victim is enshrouded in tragic fatalism. The situation recalls Longfellow's description, how "Disasters come not singly".

But as if they watched and waited,
Scanning one another's motions,
When the first descends the others
Follow, follow, gathering flockwise,
Round their victim, sick and wounded".

An example of "tragic gloom", but slightly different is found in Martha's words ("David Copperfield") which picture her life history: "I know/that I/belong/ to it (the river)-----it comes'/ from coun/try places/ where/ there is/ no harm/ in it/ and it creeps through the dismal streets, defiled and miserable, and it goes away, like my life, to a great sea, that is always troubled and I feel that I must go with it". Another example is David's experience at Murdstone and Grimby's, related thus: "the misery it was to my young heart to believe that day by day what I had learned and thought and delighted in would pass away, never to be brought back any more." (see under Psychology.) These examples from Dickens portray rather the tragedy of the soul. Physical suffering is not so common as in Smollett. Martha's words are an example of Dickens writing under the influence of strong emotion. Another example of tragedy is seen in David's words about Dora: "I sat / down at / my desk / alone / and cried / to think, oh what / a fatal name / (Blossom) it was / and how / the blossom / som with / ered in / its bloom / upon the tree." Also in Peggotty's account of Mrs. Copperfield on the eve of death. "The day / you went / away /, She said / to me / I never shall see my pretty darling again. Something tells me the truth, I know. She tried / to hold / up after that / and many a time, when they told her she was thoughtless and light-hearted, made believe to be so: but it / was all / a by /-gone then."

Dickens pathos, unlike Smollett's awakens rather a pleasing emotion at times, because of its poetic qualities. In his moods of softness, writing under strong emotion he sometimes wrote in a metrical style. This has been criticised as a fault of good prose, but it seems to suit such passages, by making the sound represent the sense. In Martha's words, the iambic movement seems to suggest the flow of the river. In David's and Peggotty's words the soft sounding movement represents the softer emotion. We have it also in the following, where it adds to the peaceful effect: "In her death she winged her flight back to her calm, untroubled youth, and cancelled all the rest". Also where accents are marked in the other examples given above.



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D Dickens' pathos was made more real, at times, by his optimism, e.g. "Oliver asks for more." is considered real pathos by virtue of Oliver's optimism and faith in humanity. This is a phase of Dickens' idealism.

Dickens was an "ideal idealist". It has been said that his characters are all "humours highly idealized". He observed the highest and most beautiful aspects of life. Even to his villains he usually adds relief by a gleam of humor, or a tinge of picturesqueness. "For all the squalor, sin, and pain in his novels, the impression left on reading any one of them is, that he believed that this is the best of all possible worlds. His faith in the better element of human nature, in its possible triumph, in its readiness to grasp the helping hand outstretched to it, was boundless. "Oliver emerged uncontaminated from Fagan's den. Nancy repented before she died. She desired to lead a better life and urged Bill Sykes to do so. She held up Rose Maylie's handkerchief towards heaven and prayed for mercy. Martha showed her innate goodness of heart by rescuing Emily from a fate similar to her own.

It has been objected that such vile characters as Bill Sykes and Nancy, etc. cannot seem real without "uttering some profanity or vulgarity", but Dickens preferred to leave that to the reader's imagination. This "reserve" is another phase of his idealism. Martha's character is portrayed mainly by her mysterious and stealthy entrances and exits, and her apparent desire to shun the civilized world. Neither is Nancy's life portrayed in detail, and Emily's seduction is merely suggested.

In marked contrast to this reserve, we have Smollett with his frequent use of oaths and coarse vulgarity. (Even Narcissa says "Oh Jesus: 'O Heavens!") and the detailed and lengthy description of the life of Miss Williams, a character similar to Martha. He delights in exhibiting the depths of human depravity and in appealing to the coarser side of the imagination. He was a romantic realist, but to quite an extent a coarse naturalist. He lacked the optimism, humanity, spirituality and reserve of Dickens' idealism. There is nowever, more robustness about his work, which some admire.

Dickens' idealism gave rise to one failing, i.e. his illusion as to the existence of "perfect women". This illusion was caused, it is thought, by the death of Mary



Hogarth, his ideal, in the dawn of her womanhood. Agnes Wickfield and Rose Maylie are embodiments of this illusion. They are considered by critics as more like goddesses than real women. "Severely correct, supremely perfect and supremely uninteresting as inhuman and repellent as they are beautiful." Agnes is willing to take a sister's place with the man she loves, (rather unnatural.) He describes Rose Maylie thus: "She was "cast in so slight and exquisite a mould, so mild and gentle, so pure and beautiful, that earth seemed not her element nor its rough creatures her fit companions. She---threw into her beaming look such an expression of affection and artless loveliness, that blessed spirits might have smiled to look upon". This has more of the sentimental and ideal than of reality. But it is the purity and nobleness of her character that causes Nancy to feel her own unworthiness. She is only another instance of Dickens' highly exaggerated types. His idea of perfect women prompted Dickens to portray also the perfect man. We have this type in Harry Maylie. Smollett portrays no such ideally perfect characters, but he does not give all the varied and contrasting types of character in the world as Dickens does. In "David Copperfield" alone, there are more types than in the two books of Smollett, as hardly any two are similar. But many of Smollett's are, especially the women characters, wealthy society ladies or coarse ill-bred, "wanches". Narcissa is more human than Agnes. Emilia resembles Dora in her coquetry but, more mature.

Another so-called defect in Dickens arising out of his idealism, is his emigration policy in "David Copperfield". This is pictured as a "panacea" for every woe, from the "hopeless tragedy" of Peggotty, to the still more "hopeless comedy" of Micawber. The scheme is a "sentimental illusion". In fact, the book decreases in realism towards the end. It starts in a romantic realistic manner, to tell a living truth about a living boy and man. It begins with a new style, (being the first of his second series of novels), but closes in his old style (more pedantic and decorative). There is an air of fatigue towards the close, because Dickens began it under the sudden emotional impulse to tell the whole truth about himself, and then allowed the whole truth to be more and more diluted.

Besides these were other so-called faults in his work. Some scenes have been pronounced too melodramatic and stagey, e.g. the idle mysteries surrounding Oliver

(ch. 17), Rosa's tirade against Emily in David's hearing, Nancy's murder, etc. But this was due largely to force of circumstances with Dickens. From the conditions of his first undertaking as a novelist, he wrote in numbers which came more easily sometimes than at other times. "Each monthly number of "David Copperfield", with one exception, contained thirty-two pages of about five hundred and seventy-five words to a page. Part I ends when David returns home after his mother's second marriage and Mr. Murdstone's dog flies at him; Part II with the description of his mother's death; Part XI, with the ruin of David's aunt; Part XIII with David's marriage to Dora; Part XVI with the finding of Emily; and Part XVII with the death of Dora; Part XVIII ends with the departure of the colonists for Australia. Every thirty-second page had to close, if possible, with some kind of situation, or some critical point, in the hero's life. Thus there was a frequent check on the spontaneity of the writer. In the scene of Rosa's tirade, David does not interfere, for it would have "spoiled the curtain". "Peggotty must appear and Emily must fall into his arms, crying "Uncle" and he must come when she is at the last extremity of anguish. But the author, having put the story in the mouth of a supposed narrator, could not describe the meeting of Rosa and Emily himself. David had to witness it. Still, when Peggotty does come, and holds the unconscious Emily in his arms, it is a very touching scene". Nancy's murder scene was intended for the stage. It was one of Dickens' most popular readings and the effect it had on the emotions of the audience shows how dramatic and thrilling it is. Had Dickens written for publication in book form, and not for serial issue, probably there would have been less exaggeration and fewer "curtains". But the method in which he worked was well suited to him. He was born to write theatrically, not philosophically; "for humor and sentiment, to touch the heart, more than ~~sentimentality~~ the intellect.

It is said that the realist is "the legitimate child of the satirist and sentimentalist". Dickens' sentimentality is shown in the treatment of his relations with Dora and is considered excellent, and his marriage with her far surpasses his second marriage so far as realism is concerned. There is a spontaneity in Dora's character and in her affection for him, as also in his for her, which makes these scenes of love very natural, although Dickens has been criticized for extravagance in these scenes. As a rule, however, it is

considered he was ever at his best when dealing with an "amiable weakness". Such would include Dora's love, as appealing to the affection, unbiased entirely by reason. His sentimentality is also seen under "pathos". Mrs. Copperfield is an example of sentimentality, both in her affection for David and in her appeal to the sense of pity and thus moving the reader to tears. This book is not excessively sentimental, though it is more so than Smollett's books, excepting ^{that} the latter have certainly a more sentimental ending, - more after the style of the older novels, which closed with a wedding, on the assumption that success in getting married was necessarily success in marriage and therefore the climax of life. Though Dickens' marriage with Agnes comes near the end, it is not considered a "real marriage" but only a makeshift (*In Smollett's the memoirs of the lady; quality is very sentimental*)

Another criticism is that "coincidence" is too frequent with Dickens, e.g. when Oliver casually makes acquaintance with an old gentleman who turned out to be a relative, who desired of all things to discover the boy. When Steerforth returns to England from his travels with Emily, his ship is, of course, wrecked on the sands of Yarmouth and his dead body washed up at the feet of David, who happened to have gone to visit his Yarmouth friends on that very day. His "situation" is also criticised in the case of Heep, in that "the knaveries have no claim on our belief, and that intrigue is introduced merely because intrigue seems necessary."

Smollett had one of these faults of Dickens, i.e. weak ending for his books. The good fortunes of both Roderick and Peregrine seem thrust upon them more for the purpose of concluding the stories than from any logical result of their conduct. The first part of these books is full of vivacity and reality, which gradually wanes toward the end. Dramatics is not such a problem with Smollett, his style being much more narrative.

Effective scenes from Dickens are David's journey on the Dover road, which is considered a masterpiece of narrative prose. This is largely owing to the humor. Domestic life (ch. 48) is also pronounced "perfect writing" containing "just the right amount of sentiment and satire to make it real." The exposure of Uriah Heep (ch. 52) is also considered very realistic. The picnic scene with the "Red Whisker" in attendance is typical of the spirits and moods of young people. Sykes' death illustrates the delight of the crowd in sensation.

(with Rose, Nephew and Martha)

The scene on London Bridge, is also good.

A distinct type of realism is illustrated in the "coffee-room" scene, the realism which makes things seem more actual than the reality. It is the reality of a dream, gained only by walking dreamily in a place. With such realism Dickens could always vitalize some dark or dull corner of London. There are details in Dickens' description of a window or a railing, or the key-hole of a door, which he endows with "demoniac life". Of the coffee shop in St. Martin's Lane, with an oval glass plate with "Coffee Room" painted on it, he says: "If I ever find myself in a very different kind of coffee-room now, but where there is such an inscription on glass, and read it backwards, on the wrong side, 'Moor eeffoc', a shock goes through my blood". This is based on the realistic principle, that the most fantastic thing is often the precise fact. Dickens adopted this realism everywhere. His world was alive with inanimate objects. A similar kind of realism is seen in this description: "what intolerable dullness to sit listening to the ticking of the clock and ---- and counting the divisions in the moulding on the chimney-piece and wandering away, with my eyes on the ceiling, among the Gurls and cork-screws in the paper on the wall. What walks I took alone, down the muddy lanes in the bad winter weather, carrying that parlor and Miss Murdstone in it, everywhere; a monstrous load, that I was obliged to bear, a daymare that there was no possibility of breaking in, a weight that brooded on my wits, and blunted them." This type of realism is not common in Smollett. His is more visual than visionary.

Dickens' keen observation and visual realism is seen in his description of the street where Traddles lived. (D.C.) "The inhabitants seemed to have a propensity to throw any little trifles --- into the road ---- I myself saw a shoe, a doubled-up sauce-pan, a black bonnet, and an umbrella in various stages of decomposition." It is also seen in the description of Martha's neighborhood. "The ground was cumbered with rusty iron monsters of steam boilers, wheels, cranks, pipes, furnaces, paddles, anchors, diving-bells, windmill sails, and I know not what strange objects, grovelling in the dust underneath which they had the appearance of vainly trying to hide themselves". "Slimy gaps and causeways, winding among old wooden piles, with a sickly substance clinging to the latter, like green hair, and the rags of last year's handbills, offering rewards for drowned men, fluttering above the highwater mark, led down through the ooze and

slush to the ebb tide." "The wealth of detail makes this passage very realistic. Another example of keen observation is seen in the following from *Oliver Twist*": "Midnight had come upon the crowded city. The palace, the night-cellar, the jail, the madhouse, the chambers of birth and of death, of health and of sickness, the rigid face of the corpse, and the calm sleep of the child. Midnight was upon them all". Dickens taught every author after him this habit of observation.

This kind of realism, (based on keen observation), is found in Smollett's books. It is seen in Roderick's description of the sick berth on board the "Thunder": "Here I saw about fifty miserable distempered wretches, suspended in rows, so huddled one upon the other, that not more than fourteen inches of space was allotted for each with his bed and beddings; and deprived of the light of the day as well as of fresh air; breathing nothing but --- atmosphere of the morbid steams exhaling from their own excrements and diseased bodies, devoured with vermin hatched in the filth that surrounded them, and destitute of every convenience necessary for people in that helpless condition". But we find more ^{equal} descriptive of people's appearance in Smollett than of scenes, e.g. the description of Mr. Lavement: "He was a little, old, withered man, with a forehead about an inch high, a nose turned up at the end, large cheek bones, that helped to form a pit for his little grey eyes, a great bag of loose skin hanging down on each side in wrinkles, like the olforges of a balloon, and a mouth so accustomed to that contraction which produces grinding, that he could not pronounce a syllable without discovering the remains of his teeth, which consisted of four yellow fangs, not improperly called canine". Also seen in the description of the old man (ch. 11 "R.R."). "His eyes were hollow, bleared, and gummy; his face was shrivelled into a thousand wrinkles, his gums were destitute of teeth, his nose sharp and drooping, his chin pecked and prominent; so that when he mumped or spoke, they approached one another like a pair of nut-crackers; he supported himself on an ivory-headed cane, and his whole figure was a just emblem of winter, famine, and avarice". These examples show a careful attention to detail; each describes all the features of a face; forehead, nose, eyes, mouth or chin, skin, teeth, Dickens rarely does this. He describes a face more as an indication of character.

The symbolism of nature is frequently used by Dickens

for vivid and realistic effects and to create a certain emotional atmosphere. This is seen in his words expressing his feelings after his mother's death. "The wind came moaning on across the flat as it had done before. But I could not help fancying, now, that it moaned of those who were gone; and instead of thinking that the sea might rise in the night and float the boat away, I thought of the sea that had risen since I had last heard those sounds, and drowned my happy home". The metaphor here is very effective. He uses this nature symbolism more for subtle pathos, as in portentous passages foreboding disasters, than he does for vital pathos, e.g. "But from the greater part of the broad valley interposed, a mist was rising like a sea, which, mingled with the darkness, made it seem as if the glaring waters would encompass them. I have reason to remember this, and think of it with awe; for before I looked upon those two again, a stormy sea had risen to their feet". (refers to Steerforth and Rosa Dartle). This device is not used in Smollett, but picturesqueness is used.

STYLE

cf. 71
Other examples of especially realistic scenes are the storm at sea, both in Dickens and in Smollett. In "David Copperfield" we have this description: "Sweeping gusts of rain came up before this storm like showers of steel; -----The tremendous sea itself, -----confounded me. As the high watery walls came rolling in, and, at their highest tumbled into surf, they looked as if the least would engulf the town. As the receding wave swept back with a hoarse roar, it seemed to scoop out deep caves in the beach, as if its purpose were to undermine the earth, When some white-headed billows thundered on, and dashed themselves to pieces before they reached the land, every fragment of the late whole seemed possessed by the full might of its wrath, rushing to be gathered to the composition of another monster. Undulating hills were changed to valleys, undulating valleys ---- were lifted up to hills; masses of water shivered and shook the beach with a booming sound, every shape tumultuously rolled on, as soon as made, to change its shape and place and beat another shape and place away; the ideal shore on the horizon, with its towers and buildings, rose and fell; the clouds flew fast and thick; I seemed to see a rending and upheaving of all nature". This scene is made vivid by the underlined simile and metaphors. The grandeur of the storm is impressed by the three long periodic sentences: "As the high-----another monster". and by parallel and balanced structure and contrast: "Hills -----valleys". Then short, loose sentences follow, which suggest the rapid changes: "undulating hills-----hills, etc." Dickens' keen observation of detail in description is noticed here: the waves of the beach, the towers, and buildings, the clouds are all described. There is here again the metrical style of sentences (as marked)- in "every shape----- -place away", which rather heightens the effect here, in describing the water as the river in Martha's words.

The storm in "Roderick Random" is thus described: "The sea swelled into billows mountains high, on the top of which our ship sometimes hung as if it were about to be precipitated to the abyss below. Sometimes we sunk between the waves that rose on each side higher than our topmost head; and threatened by dashing together, to overwhelm us in a moment. Of all our fleet, consisting of one hundred and fifty sail, scarce twelve appeared, and these driving under their base poles, at the mercy

of the tempest. At length the mast of one of them gave way, and tumbled overboard with a hideous crash. Nor was the prospect in our own ship much more agreeable; a number of officers and sailors ran backward and forward with distraction in their looks, hallooing to one another and undetermined what they should attend to first. Some clung to the yards, endeavoring to unbend the sails that were split into a thousand pieces flapping in the wind; others tried to -- --which were yet whole, while the masts at every pitch, bent and quivered like twigs, as if they would have shivered into innumerable splinters. While I considered this scene with equal terror and astonishment, one of the main braces broke" etc. As these parties were in the ship rather as eye-witnesses from shore, as in Dickens' description, the scene is different. This portrays the terror and confusion caused. The grandeur of the scenery is not mentioned. It is a more practical style, nothing poetical as in Dickens. It consists almost entirely of loose sentences. There is ^{little} no figurative language; regular narrative style rather than descriptive - "clever reporting". It gives the impression of a real experience. So does Dickens, only it has the aesthetic and emotional element added, and takes the whole face of nature. (Dickens was more fond of nature than Smollett.)

The qualities of style are used by both authors, viz: for realistic effect: similes, are numerous. Those of Dickens convey more meaning than Smollett's, e.g. "The arrears (of school-work) swells like a rolling snow ball". "There is a strange unwholesome smell upon the room (school-room), like mildewed corderoys, sweet apples wanting air, and rotten books". "Jip made a comfortable noise in answer, a little like a tea-kettle when it sings." "I felt as if I had been living in a palace of cards, which had tumbled down, leaving only Miss Mills and me among the ruins". etc. A gentleman in the commons wore "a stiff brown wig that looked as if it were made of gingerbread".

Compare Smollett's similes: "A stage heroine (in "P. P.") tossed her arms, and put him in mind of "a wind-mill under the agitation of a hard gale". A male performer lifted up his hands above his head "like a tumbler going to vault". He spoke as though his throat "had been obstructed by a hairbrush". Conductor Jolter lived "in constant alarm, like a man that walks under the wall of a nodding tower". Peregrine was "humorous as winter", "hungry as a kite", etc. These similes seem

to aim more at humor than explanation.

Metaphors from Dickens are: "They (the words of his lesson) seemed to have put skates on, and to skim away from me, with a smoothness there was no checking"; "groves of deserted bedsteads" (at school in his holidays). "The earthy smell, the sunless air, the sensation of the world being shut out, the resounding of the organ through the black-and-white arched galleries, and aisles, are wings, that take me back, and hold me hovering above those days in a half-sleeping and half-waking dream". - "Carcases of houses in Martha's neighborhood, etc.

Smollett uses a few metaphors, e.g. "A jail is the best bath-tub to which a cynic philosopher can retire". "The demon of Discord with her sooty wings". etc.

Climax is used effectively by both authors, Dickens uses it here, together with balanced and parallel structure: "To put that dress upon her (Emily) and to cast off what she wore, to take her on my arm again, and to wander toward home, to stop sometimes upon the road, and heal her bruised feet and her worse bruised heart - was all that I thought of now" (spoken by Mr. Peggotty). It is used in David's words, descriptive of his life at Murdstone and Grimby's: "From Monday morning until Saturday night, I had no advice, no counsel, no encouragement, no consolation, no assistance, no support of any kind from anyone, that I can call to mind". Again, "They (the Murdstones) sullenly, sternly, steadily, overlooked me" --- Day after day, week after week, month after month, I was coldly neglected." The monotony and regularity is emphasized in the last two sentences by the climaxes *(where is also climax in Rosa Smith's world p. 5) "If I had the power --- life itself")*

Smollett uses it to portray very vividly Strap's feelings and the gradual ascendancy of one over another. When Roderick related his experience to Strap, the latter was strongly affected, according to the various situations described: "He started with surprise; glowered with indignation, gaped with curiosity; smiled with pleasure; trembled with fear; and wept with sorrow, as the vicissitudes of my life inspired these different passions. Part of this is anti-climax - indignation - pleasure.

Contrast is used some also in the above examples, and elsewhere, e.g. "The more I pitied myself, or pitied others, the more I sought for consolation in the image of Dora. The greater the accumulation of deceit and

the brighter and purer shone the star of Dora high above the world," trouble in the world" ¹ also the following: "If Mr. Murdstone were in his best humor, I checked him. If Miss Murdstone were in her worst, I intensified it". Also in the description of the midnight scene, under observation- (p. 38 ^{essay} ~~14~~ ~~Eng~~) e.g. birth, and death, health and sickness; corpse and child.

balanced and Parallel Structures are noticed in most of the climaxes and contrasts. Parallel structures are also seen in Doctor Strong's farewell to Jack Meldon: "A prosperous voyage out, a thriving career abroad, and a happy return home". A very marked example (unequalled in Smollett), is found in David's "Retrospect, (ch. 43), containing forty phrases of similar form. Describing his wedding with Dora he says: "The rest is all a more or less incoherent dream--- of a pew-opener arranging us like a drill sergeant, before the altar rails --- of the clergyman and clerk appearing, of a few boatmen---strolling in, of an ancient mariner---of her waving her little hand---of her once more stopping and looking back---her last kisses and farewells". This is a very realistic picture, where his memory plays a part. The structure of the passage brings out prominently the different details.

DICTION

Dickens uses repetition of words and expressions for impressive effects, e.g. Steerforth's words: "Daisy - it's the name I like best to call you by, - and I wish, I wish, I wish, you could give it to me!" A little later David says "Never more, oh God forgive you, Steerforth; to touch that passive hand in love and friendship, never, never, never, more!" There has been a time since when I have wondered, etc.... There has been a time since when I have asked myself the question - would it have been better for little Emily to have had the waters close above her head that morning in my sight? This device is not so common in Smollett.

A clever use of adjectives is very noticeable in Dickens, which frequently creates a very realistic effect, e.g. David's description of the company at Mr. Spenlow's: "Altogether I have never on any occasion, made one at such a cosy, dasy, old-fashioned, time-forgotten, sleepy-headed little family party in all my life". Also his description of Uriah on the stage coach "It was some small satisfaction to me to observe his spare, short-waisted, high-shouldered, mulberry-colored great-coat"; also in his description of the play on his feelings, "When I came out into the rainy street---I felt as if I had come from the clouds----to a bawling, splashing, link-lighted, umbrella-struggling, hackney-coach jostling, patten-climbing, muddy, miserable, world." These adjectives give a very vivid and realistic picture in each of these passages.

His easy, graphic power, is seen at times in the use of other words, e.g. his description of Mrs. Crupp: "she gradually smiled herself, one-sided herself, and rubbed herself out of the room". This expresses briefly and vividly, her obsequious manner, ~~As~~ indicative of her character. "Betsy called her a "time-server", and a wealth worshipper." Her deceptive nature, expressed by "one-sided". Thus Dickens was a master of English prose, as an instrument of realism - Smollett used larger words than Dickens and used certain favorite ones very frequently, e.g. "punctilio", "ravished" (with delight) etc.

Smollett vs. Dickens
Choice of Material
and
Realistic Method

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